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# *The* ART NEWS

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NEW YORK, MAY 10, 1930

NO. 32—WEEKLY



"PORTRAIT OF A LADY"

GEORGE DE FOREST BRUSH

*Lent by Carnegie Institute*

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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MAY 10, 1930

## Scythian Bronzes And Han Pottery Shown by Chait

Many Rare Objects Included in Scythian Collection. Among the Han Potteries Are Important Architectural Pieces and Fine Vases

A large group of Scythian bronzes and another of Han potteries will be put on exhibition in his galleries on Monday, May 12th, by Ralph M. Chait. The Scythian pieces, among them some of the rarest which have been brought to New York, are all from his own collection, as are also many of the Han potteries. Others in this group have been loaned for the exhibition by Messrs. Bahr, Burchard, Loo, Ton-Ying and Yamanaka.

Although Scythian art is among the most ancient historic cultures, the appreciation of its qualities is a recent development and knowledge of its origins and dates seems still in the conjectural stage. Nomadic tribes whose wanderings stretched across northeastern Europe and northern Asia left few records. The ancient historians made confusing references to them; they are known to have controlled, though through a loose organization, vast territories for several centuries. They seem to have had little skill either for government or war but among them were many masters in metalwork and it is probable that the Scythians will be chiefly remembered because of the objects in gold, silver and bronze which their artists and craftsmen produced.

They were singularly gifted in the suggestion of action and movement in animals and among the many fine things in the Chait collection some of the most interesting are the spirited horses and leaping rams. Since most of the pieces were designed as ornaments either for costumes or harness the Scythians developed a remarkable sense for flat design and their pierced or low relief bronze plaques are modeled with an evident appreciation of rhythmic line and balanced mass.

Mr. Chait has been fortunate in securing several of the larger forms of Scythian art—the daggers, scabbards and ceremonial bells in their complete form, undamaged by other than the erosion due to long burial. Fragmentary pieces are not uncommon but although they may exhibit all the characteristics of a style they can never be as satisfactory as unbroken examples.

The collection of Han potteries which Mr. Chait has assembled is finely representative of the several types made during that period and is one of the best groups which has ever been shown in New York. Vases, architectural pieces, figurines, animals, bowls and various small utensils are included. Both quality and condition have been considered in the selection of these pieces and each piece is therefore not only a splendid example of its type but also one in almost, if not quite, perfect condition. Many of the pieces are without damage or restoration of any kind; a few show quite minor repairs.

One of the outstanding pieces, from the collector's point of view, is the large Han vase with an octagonal base, a piece already famous as one of the rarest and finest examples known. Several other vases of a similar type, one of them with decoration

(Continued on page 13)



"LA DANSE PAYSANNE"

Recently acquired by Mr. and Mrs. Ernst Rosenfeld for their permanent collection. Photograph courtesy of the Wildenstein Galleries.

By WATTEAU

## AMERICAN ART IN VENICE BIENNIAL

By ARNALDO CORTESI  
In The New York Times

VENICE.—The first permanent American pavilion for the exhibition of modern American art was inaugurated here on May 4th in the grounds of the famous Biennial Exhibition of Contemporary Art by the Duke of Bergamo. Ambassador and Mrs. John W. Garrett were hosts for the Duke and showed him around the pavilion, explaining the exhibits to him. The Duke congratulated his hosts on the remarkably fine showing made by American arts in competition with ten European nations.

The American pavilion was erected through the efforts of the Grand Central Art Galleries of New York as a permanent home for American art at Venice. Walter L. Clark, president of the Grand Central Art Galleries, has been here several weeks superintending the construction.

The pavilion is built in Colonial style of red brick with marble trimmings. Its central feature is four Doric columns supporting the architrave. A low dome stands over the main entrance. The space inside is divided into four galleries of about equal size.

For years it has been the practice

(Continued on page 7)

## Valentiner Buys Over-Painted Titian For \$400

DETROIT.—Dr. William R. Valentiner, director of the Detroit Institute of Arts, in celebrating his fiftieth birthday, reversed the usual custom of giving on such occasions by making two most important gifts to the city of Detroit. The first gift was one of achievement, represented by the opening of one of the greatest exhibitions ever held in America, consisting of seventy-eight paintings by Rembrandt. The second gift is a painting which, since its identification as a Titian, has been valued at \$150,000.

Dr. Valentiner, in a special interview with Mr. S. W. Frankel, publisher of THE ART NEWS, explained in detail the circumstances attending the purchase of the Titian at the recent sale of the Havemeyer collection at the American Art Association-Anderson Galleries, Inc., where it was catalogued as of the school of Titian. The painting was the rather crude representation of a gray bearded old man in a Doge's dress, the head dramatically and aggressively placed and the eyes imperious. In fact, the feeling and technique of the whole composition

(Continued on page 10)

## VIENNESE THRONG EASTERN ART SHOW

VIENNA.—The exhibition of Chinese and Japanese art at the Secession Galleries here, which has just closed, has been financially as well as from the point of view of culture one of the most successful ever held in this city, according to the United Press.

The critics praised the exhibits very highly, and the public has been thronging the galleries for weeks, much to the chagrin of the artists of Austrian or other European origin, who have attributed the financial failure of their own exhibitions to the bad economic conditions that have existed since the War.

Professor Chytil, of the National Academy of Art of Peking, who arranged the show, stated, "Of 450 paintings that were for sale, upwards of two hundred have been sold—some at as much as two hundred and fifty dollars. Purchasers came from all over Europe."

The exhibition is shortly to be reopened in Rome under Mussolini's patronage, and it will later be seen in Paris, Berlin, London and afterwards in America.

## Rare Chairs Are Notable Feature Of Figdor Sale

Important Examples of German, Austrian, Swiss, Italian, French and Spanish Furniture in June Sale at Vienna

In the May 3rd issue of THE ART NEWS, a comprehensive review was given of the tapestries, textiles, rugs and objects in metal which form the first sessions of Part I of the Figdor sale to be held in Vienna from June 11th to 13th. The present article, dealing with Volume II of the catalogue, is thus confined to a survey of the furniture which, ranging in period from the Gothic era to the XVIIIth century, comprises an almost unparalleled group of some three hundred specimens, the majority of which have figured in all the important publications in their field.

Practically every historian of Gothic and Renaissance furniture has been dependent upon the Figdor collection for outstanding examples, illustrative either of transitional types or of brilliant craftsmanship in the fully developed style. Falke's monumental *Deutsche Möbel des Mittelalters und der Renaissance* and Stegmann's *Kunst und Kunsthandwerk* abound in illustrations of items included in the present sale. Bode, Schottmüller, Schüring, Schmitz and a host of other scholars whose names we lack space to enumerate here have been equally indebted to this brilliant aggregation of historic examples that have ranked for years as classical representatives of their type and period.

Dr. Figdor's special interests were most closely engaged by the furniture of Germany, Austria, Switzerland and Italy but the French and Spanish groups through numerically smaller, are equally eloquent of his superb connoisseurship.

Undoubtedly the most important single example in the Figdor furniture collection is the Strozzi chair, which was illustrated in THE ART NEWS some weeks ago. It has been the subject of exhaustive comment in all the more important histories of Renaissance furniture and is described as follows by Stegmann in *Kunst und Kunstwerk*:

"This unique specimen is a masterpiece of amazing charm, one of the most beautiful pieces of Florentine furniture that has ever been created. The form, the exquisite intarsia work, the finely executed carving in 'schlaccato' technique which ornaments the medallion finial of the backrest, make this chair a genuine work of art, which calls to mind the hand of Benedetto da Maiano. It was for centuries preserved in the Strozzi Palace as one of their greatest family treasures."

Schottmüller, in his "Culture and Furniture of the Italian Renaissance" remarks further:

"The front of the carved medallion on the Strozzi chair is an enlargement of the reverse of the coat of arms made by Niccolò Fiorentino for Filippo di Matteo Strozzi, who in 1489 commissioned Guilianno da Maiano to build the famous palace of his family."

Several other important chairs which are of the greatest rarity further illustrate the late Dr. Figdor's brilliant success in building up this particular phase of his collection into its outstanding feature.

Among those in the Gothic group is

(Continued on page 24)





"BELLONA"

By REMBRANDT

Loaned by Colonel Michael Friedsam to the Rembrandt exhibition now current at the Detroit Institute of Arts.

### Valentiner Is Congratulated On Birthday

DETROIT.—Dr. William R. Valentiner celebrated his fiftieth birthday on Friday, May 2nd, the day on which two of his many services to the museum of which he is director and the whole world of art were brought to completion—his presentation to Detroit of the Titian portrait he discovered and purchased and the opening of the Rembrandt loan exhibition. Letters and telegrams of congratulation came to him from all parts of the world.

Pressed with the many demands

made upon him by the Rembrandt exhibition and other museum activities, Dr. Valentiner asked Mr. S. W. Frankel, publisher of THE ART NEWS, who attended the exhibition's opening, if he might through the columns of this paper, express his warmest thanks and deep appreciation of their kindly courtesy to those who had remembered his birthday. THE ART NEWS considers itself privileged to be able to convey Dr. Valentiner's sentiments to the following persons:

#### NEW YORK

Kurt Bachstltz, Washburn Freund, A. Silberman, J. B. Neumann, Josef Stransky, Jules S. Bache, Alfred Barr, Chester Aldrich, Sir Joseph Duveen, John Levy Galleries, Charles R. Henschel, Carl Schoen.

#### DETROIT

The Saarinsens.

Edmund A. Gurry, Secretary, Society of Arts and Crafts.

Mr. and Mrs. Charles T. Fisher.

#### PROVIDENCE

Lucy Aldrich.

#### BERLIN

Hermann Schmitz, Gustav Cramer, Curt Valentin, Biermann Gallery, Edgar Worch, Georg Kolbe, Ludwig Burchard, Alfred Scharf, Arthur Daehne, Rudolf Bottenwieser, Franz M. Zatzstein, Flechtheim Galleries, Van Diemen Galleries.

#### LONDON

Eugene Bolton, Paul Bottenwieser.

#### MUNICH

A. S. Drey, Julius Boehler.

#### HAMBURG

Eva Hans.

#### AMSTERDAM

Goudstikker Galleries.

### Mrs. Magee No Longer With Fifty- Sixth Street Galleries

Mrs. Rena Tucker Magee has informed THE ART NEWS that she is no longer with the Fifty-sixth Street Galleries, where for the past season she was director in charge of exhibitions. Her address now is the Langdon, 2 East 56th Street.

### 32 MILLION VISIT U. S. MUSEUMS

Thirty-two million visitors found their way into the museums of the United States in one year, according to the figures given out recently by the American Association of Museums, and published in the *News Letter* of the Chicago Art Institute. Strangely enough a Pacific Coast city, San Francisco, with a population one-fifth the size of Chicago and one-eighth the size of New York, led all the rest with 2,000,000 visitors. This was the M. H. de Young Memorial Museum.



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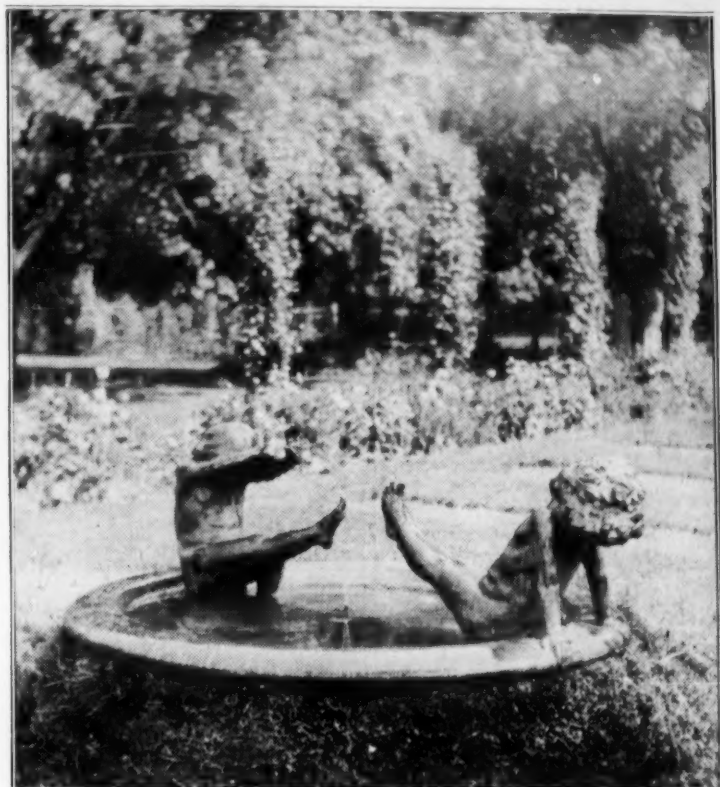




"LADY ABERCROMBY"

By SIR HENRY RAEBURN

One of the ten paintings purchased by the William Rockhill Nelson fund for the Kansas City Art Institute from the Yunt Galleries.



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**Mr. Francis Kleinberger  
Thanks His Friends  
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Through the medium of THE ART NEWS, which he feels will reach many of his friends, Mr. Francis Kleinberger desires to express his deep appreciation for the many kind expressions of sympathy tendered him upon the recent bereavement which he suffered in the death of his son-in-law, Mr. Emil M. Sperling, vice-president of the Kleinberger Galleries and for many years associated with him in his numerous art activities, who died at his home in New York on April 12th of heart disease at the age of fifty-nine.

Mr. Sperling's son, Mr. Harry G. Sperling, succeeds his late father to the vice-presidency of the Galleries and he will endeavor to follow in the footsteps of the man to whom all the art world paid tribute. Mr. Harry Sperling has been associated with the Kleinberger Galleries for several years and comes to his present post well equipped to carry on the work with which he is now entrusted.

**EDSEL FORD  
GIVES STATUE**

DETROIT.—A gift by Edsel Ford to the Detroit Institute of Arts of a gilt bronze statue, one of the most famous and important pieces of the Vth century classical period of China owned in the Western hemisphere, was announced on May 6th by the arts commission, according to a *New York Times* report. The statue, valued at \$25,000, is the first gift from Mr. Ford since he became president of the commission a month ago.

The statue is of Maitreya, the "buddha of the future." It bears a buddhistic inscription. The face has the reserved smile characteristic of the sculpture of that time. The figure, which is 17½ inches tall, comes from the Sarre collection in Berlin.



MR. EDESEL FORD

Mr. Edsel Ford has recently been elected president of the Detroit Arts Commission to succeed Mr. Ralph Booth.

**PAUL SACHS MADE  
HONORARY TRUSTEE**

CINCINNATI.—The Cincinnati Museum Association has announced that Professor Paul J. Sachs of the Fogg Art Museum has consented to become an honorary trustee of the Cincinnati Art Museum. The Museum is indeed fortunate to have Professor Sachs as its friend and adviser. His generous cooperation with all progressive art development in this country is witnessed by the organizations with which he is associated. Mr. Sachs is Professor of Fine Arts at Harvard University, Associate Director of the Fogg Art Museum, a trustee of Smith-

nati Art Museum. The Museum is indeed fortunate to have Professor Sachs as its friend and adviser. His generous cooperation with all progressive art development in this country is witnessed by the organizations with which he is associated. Mr. Sachs is Professor of Fine Arts at Harvard University, Associate Director of the Fogg Art Museum, a trustee of Smith-

**Modern Museum  
Opens Homer, Ryder,  
Eakins Exhibition**

The Museum of Modern Art has opened an exhibition of paintings, watercolors and drawings by Winslow Homer, Albert P. Ryder and Thomas Eakins which will be on view until June 4th. Many of the finest pictures by each of the three men have been secured from private collectors; museums and art dealers have been generous in their loans. All of the Museum's galleries are occupied by the exhibition and more than one hundred pictures are shown. Several of the Eakins canvases which were hung at the Pennsylvania Museum have been brought to New York.

The following museums have contributed to the exhibition: Addison Gallery, Phillips Academy, Andover, Massachusetts; Albright Art Gallery, Buffalo; Art Institute of Chicago; Bowdoin Museum of Fine Arts, Brunswick, Maine; the Brooklyn Museum; Carnegie Institute, Pittsburgh; the Cincinnati Museum Association; Cleveland Museum of Art; Fogg Art Museum, Cambridge; Fort Worth Art Association, Fort Worth, Texas; Haverford College Art Museum, Haverford, Pennsylvania; Metropolitan Museum of Art; Minneapolis Institute of Arts; Pennsylvania Museum of Art, Philadelphia; Phillips Memorial Gallery, Washington; Rhode Island School of Design, Providence; City Art Museum of Saint Louis; Wadsworth Atheneum, Hartford, Connecticut, and the Worcester Art Museum.

A review of the exhibition, illustrated with several reproductions, will be published in THE ART NEWS of May 17th.

College, President of the Harvard-Princeton Fine Arts Club, a vice-president of the American Association of Museums, one of the editors of *Art Studies* and of *The Art Bulletin* published by the College Art Association, and is on the consultative committee of *The Burlington Magazine*.

The board of trustees of the Cincinnati Museum has recently been enlarged by the addition of Col. William Cooper Procter, Professor William T. Semple, and Mr. Alfred M. Cressler. Other members of the Board

are Messrs. William Hayden Chatfield, E. W. Edwards, John J. Emery, Maurice J. Freiberg, Herbert Greer French, Charles L. Harrison, Frederick W. Hinkle, Richard K. LeBlond, Charles J. Livingood, Dr. Allyn C. Poole, Murray Seasongood, Peter G. Thomson, George H. Warrington, Harry F. Woods, and Hon. Russell Wilson. These are some of the most public spirited and active men in Cincinnati and with their cooperation the artistic development of the city is assured.

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**"ROAD ROLLER"** By ROCKWELL KENT  
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### American Art in Venice Biennial

(Continued from page 3)  
 of America to import works of art from Italy and other European countries. This year the process has been reversed. America having permanently taken her place among European nations at the Venice Biennial Exhibition, which is one of the most important in Europe. Many critics judged the American exhibits the best of all, together with those of Spain. About ninety paintings and a dozen pieces of sculpture are exhibited. They were carefully selected by Mr. Clark on recommendation of the direc-

tors of fifteen leading American museums. They were so chosen as to represent no particular school or any special phase of American art, but to give an adequate presentation of what is being done today in America in the artistic field.

When the Duke of Bergamo arrived he was met at the door by Ambassador and Mrs. Garrett, Mr. Clark and the staff of the American Consulate at Venice. His attention was especially attracted by a portrait of Mrs. Garret by Carl Melchers, a portrait of Colonel Driscoll by Max Boehm, "A Southern Girl" by Ettore Caser, a portrait of T. S. Hardin by Lillian Westcott Hale; "Sunday in Main Street," by Edward Hopper;

study of poinsettias, by Ofelia Keelan; "Spanish Sisters," by Abraham Poole; "Mary," by Julius Rolshoven; winter scenes by Joseph Pollett, Eugene Savage and Elmer W. Schofield, and "In the House of Lazarus," by Henry Tanner.

The inauguration of the exposition was made the occasion for a display of beautiful pageantry. The Duke of Bergamo, wearing a brilliant uniform of a Royal Piedmont lancer and surrounded by his aides similarly attired, proceeded down the Grand Canal in an open gondola propelled by eight gondoliers dressed in varied colors. A score of other gondolas, also glowing with color, followed the Duke down the canal. Fine weather brought out a large crowd, which cheered the Duke warmly as he floated past.

Some attention was attracted in the (Continued on page 26)

## FIRST AMERICAN EXHIBITION of the SUNGLIN COLLECTION of Early Chinese Art and Archaeology



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White marble statue of lying ram. One of a series of stone figures in front of two tombs near Ch'u-yang, S. W. Chihli, one dating from the beginning of the Tang Dynasty, the other from the end of the Sung Dynasty, the alleys of which have become mixed up with each other. 4 feet long.

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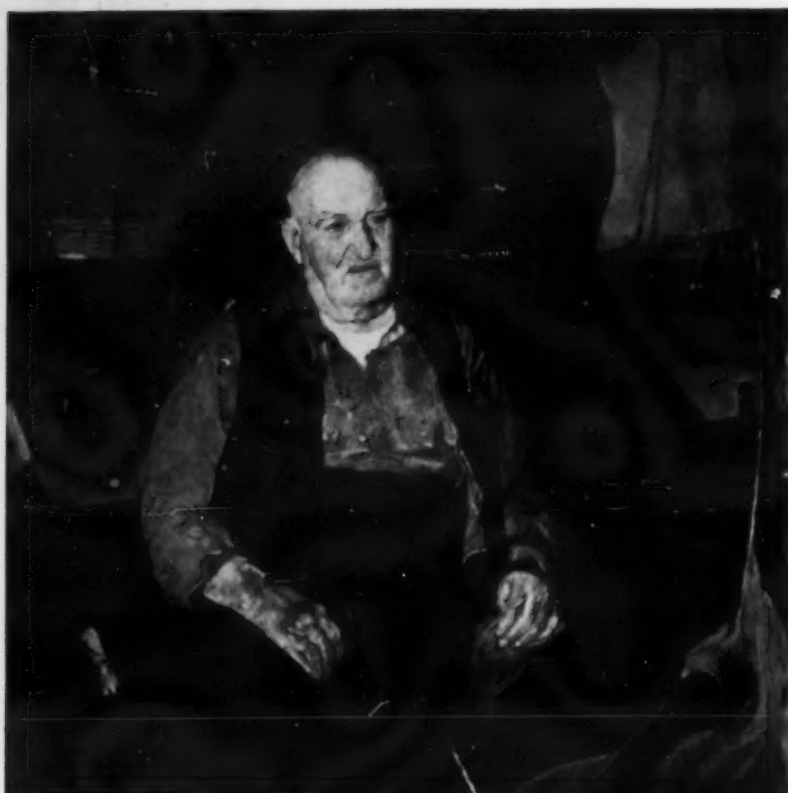
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**"THE MATE"** By CHARLES W. HAWTHORNE, N. A.  
*Loaned by the Grand Central Art Galleries for exhibition in the Biennial International Exhibition in Venice, under the joint auspices of the Grand Central Art Galleries and the American Federation of Arts.*

### MANY LENDERS TO FLEMISH ART SHOW

BRUSSELS.—The Chicago Institute is sending a Quentin Matsys to the exhibition of ancient Flemish art at Antwerp, which will open on May 31st,

according to a *New York Times* correspondent. Otto Belt of New York is lending two Teniers and Jules Bache of New York is also lending several pictures.

Earl Spencer of England is sending two Van Dycks, while Lord Camrose is lending the famous Van Dyck por-

### Albert von Le Coq, Authority on Far Eastern Art, Dies

BERLIN—Professor Albert von Le Coq, former director of the Ethnological Museum in Berlin, died recently at the age of seventy. He conducted several expeditions to central Asia which yielded interesting results. The fresco paintings and sculptures discovered in the oasis of Turfan are now in the Berlin Ethnological Museum. The peculiarities of their style caused animated discussions among scientists. F. T.-D.

trait of "Scaglia." Lord Pembroke is lending "The Nativity," by Hugo van der Goes. M. von Menese is lending a Rubens, "Saint Peter Handing Over the Keys," while "Ecce Homo," from the Doges' Palace at Venice, is also being lent to Antwerp.

One of the most important pictures is the "Martyrdom of Saint Stephen," by Rubens, from the Valenciennes Museum. It is insured for \$500,000, while the entire collection is insured for about \$11,000,000 and the pictures alone for \$7,000,000.

Art critics and merchants from the chief cities of the world are lending pictures as are the majority of the galleries in Europe. Russia is making no contribution, although some of the finest specimens of ancient Flemish art are in the Hermitage in Leningrad.

The ancient Flemish art is being housed in the two permanent buildings of the exhibition, the immense church and the school.



**"FUR PELISSE"** By J. ALDEN WEIR, N. A.  
*Loaned by the Macbeth Galleries and included in the Biennial International Exhibition in Venice, under the joint auspices of the Grand Central Galleries and the American Federation of Arts.*

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## MUSEUMS SEEK BRONZE AGE DATA

PHILADELPHIA.—The second American archaeological expedition to Central Europe, maintained jointly by the University of Pennsylvania Museum and the Peabody Museum of Harvard University, will begin excavations in Southern Bohemia in the middle of June, according to Dr. Vladimir J. Fewkes, field director, *The New York Times* reports.

The staff will consist of Dr. Fewkes and Arthur J. Tobler of the University of Pennsylvania Museum and Robert W. Ehrich, C. L. Movius and C. McGregor of Harvard University.

"Four months will be devoted to excavations in the various provinces of Czechoslovakia," Dr. Fewkes said today. "Work will start on a group of mounds dating from the late period of the European Bronze Age, about 1500 B. C. These mounds usually contain burials with offerings of metal and pottery."

"A series of small caves which have yielded material known to be 3,000 years old will be explored next. The rest of the season will be devoted to the excavation of three sites which were only partially investigated by the first expedition last Summer."

The expedition will endeavor to secure material representative of periods of culture not found last year and thereby to complete the series of fourteen prehistoric periods in the heart of Europe.



"THE SISTERS" By EDMUND C. TARBELL, N. A.  
Included in the collection of American art sent to the International Biennial Exhibition in Venice, under the joint auspices of the Grand Central Art Galleries and the American Federation of Arts.

## More Than One Third Of Rembrandts Here Sold by Kleinberger

Forty-four Rembrandts out of the one hundred and ten in America were brought to this country by Francis Kleinberger. This fact has been brought out by a survey, made in connection with the present exhibition in Detroit, of Rembrandt's paintings in our collections.

Among the outstanding works to pass through the hands of Mr. Kleinberger are six in the Altman collection, now in the Metropolitan Museum—"Pilate Washing His Hands," "Old Woman Cutting Her Nails," "The Lady with a Pink," "The Man with a Magnifying Glass," "The Old Woman in an Arm Chair," "Portrait of a Young Woman," "Head of Christ"—Colonel Michael Friedsam's "Rembrandt's Father," "Portrait of a Rabbi," "Rembrandt's Father as St. Bartholomew" and "Belona"; "Portrait of the Painter" in the J. P. Morgan collection, and "The Finding of Moses," "Portrait of a Turk" and "Study of an Old Jew," in the John G. Johnson collection.

## TAILORS SHOCKED BY R. A. SHOW

LONDON.—Whatever the art critics may think of the Royal Academy exhibition this year, the tailors of Saville Row think it is shocking, according to a wireless to *The New York Times*.

From a sartorial point of view all the outstanding academy portraits are declared to be beneath contempt, and in the current issue of *The Tailor and Cutter* there are scathing criticisms of the clothes in which the subjects are pictured. Even Sir William Orpen does not escape.

"The collar seam is incorrect, the sleeve is a catastrophe," the magazine exclaims in reviewing Sir William's portrait of Guy Dawber, noted architect. "Alas, all of Sir William's sleeves are wrong this year. There must be something amiss in the vintage."

Augustus John's portrait of Sir Gerald du Maurier is torn to shreds by *The Tailor and Cutter*, which declares Sir Gerald never wore such clothes in real life and that "the most destitute of men would turn up their noses at them."

Sir John Lavery is upbraided for picturing Lord Melchett, the industrialist, in "a very bad and clumsy coat, its front a mass of folds, sleeves creased and shoulders really ugly."

"We hope Lord Melchett," the periodical added, "will take in hand the rationalization of art. He dresses better than this, and his artist inflicts injustice on the financier and his tailor."

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### Thousands Attend Opening of Rembrandt Show

DETROIT.—On Friday evening, May 2nd, several thousand persons, the largest gathering ever assembled for the opening of an exhibition in Detroit, thronged the three museum galleries in which the Rembrandt Loan Exhibition is displayed. Detroit newspapers prophesy that public interest in this exhibition will be greater than in any other the museum has held.

Just before the opening of the galleries about fifty intimate friends of Dr. Valentiner tendered him a birthday dinner and presented him with a purse of five thousand dollars. The presentation, on behalf of the many contributors, was made by Mr. Julius Haass.

### Valentiner Buys Over-Painted Titian for \$400

(Continued from page 3)

was so inferior to the work of Titian that at the Havemeyer auction \$400 was the highest bid.

Dr. Valentiner, however, had previously been attracted to the picture, partly because the painting of the one visible hand suggested Titian's technique. Two other facts influenced his purchase, one that the apparent over-painting by a restorer covered something, either good or bad, and the other that the canvas had belonged to the Duchess of Berry, daughter-in-law of King Charles X of France, who at one time owned one of the finest collections in Venice. These were the considerations which led Dr. Valentiner to empower a dealer on 57th Street, New York, to bid as high as \$4,600 for the picture. However, owing to the slight interest shown in it by the dealers and museum representatives present at the sale, the bidding stopped at \$400, at which price it was sold to Dr. Valentiner.

The next step, after the purchase of the picture, was to ship it to Detroit where it could be examined by William Suhr, expert restorer for the Detroit Institute and one of the greatest technicians in this field in the world.

Mr. Suhr set to work on the forehead and right eye, carefully removing the outer layer of paint, and was rewarded by finding beneath, in a slightly different position, another eye painted by a different hand.

"Before I went any further," said Mr. Suhr of his work, "I knew that we had found a Titian, for the moment the eye was revealed I was wholly certain that Dr. Valentiner's suspicion was well founded. Instead of the startling imperious expression of the painting as we first saw it, here was the eye of a man of that peculiar aloofness of spirit, that intellectuality and personal dignity, which marks all of Titian's great portraits.

"As the cleaning progressed this conviction was strengthened and the portrait emerged as an unmistakable work of the best period of the Venetian master.

"It was found that the entire position of the head had been changed. The face had been turned a little more squarely toward the front, the shape of the coronet on the head altered, the beard lengthened and painted as if by a stage hand or amateur and made to cover the mouth.

"In the new face which was revealed, the expression was nobler and more restrained and the color a little more mellow. One hand, which had been covered, was partially revealed; and a dagger, added to the other hand, which was obviously an afterthought, since the hand seemed not actually to grasp it but to lie lightly over it, was removed."

It was learned that the painting had been restored or repainted more than once for the inscription which gave the date when the sitter was made a doge was evidently much older than the most recent painting, but had been added some time after the work of Titian was finished.



"PORTRAIT OF MRS. JOHN WORK GARRETT"

By GARI MELCHERS, N. A.

Loaned by the artist and included in the collection of American art sent to the International Biennial Exhibition in Venice, under the joint auspices of the Grand Central Art Galleries and the American Federation of Arts.

Dr. Walter Hell, curator of European art at the Detroit Institute, used the date 1559 as a clue and undertook the research necessary to

strengthen the attribution and establish the identity of the sitter. The latter was found to be Girolamo Priori. (Continued on page 12)



### ANNOUNCING AN IMPORTANT EXHIBITION

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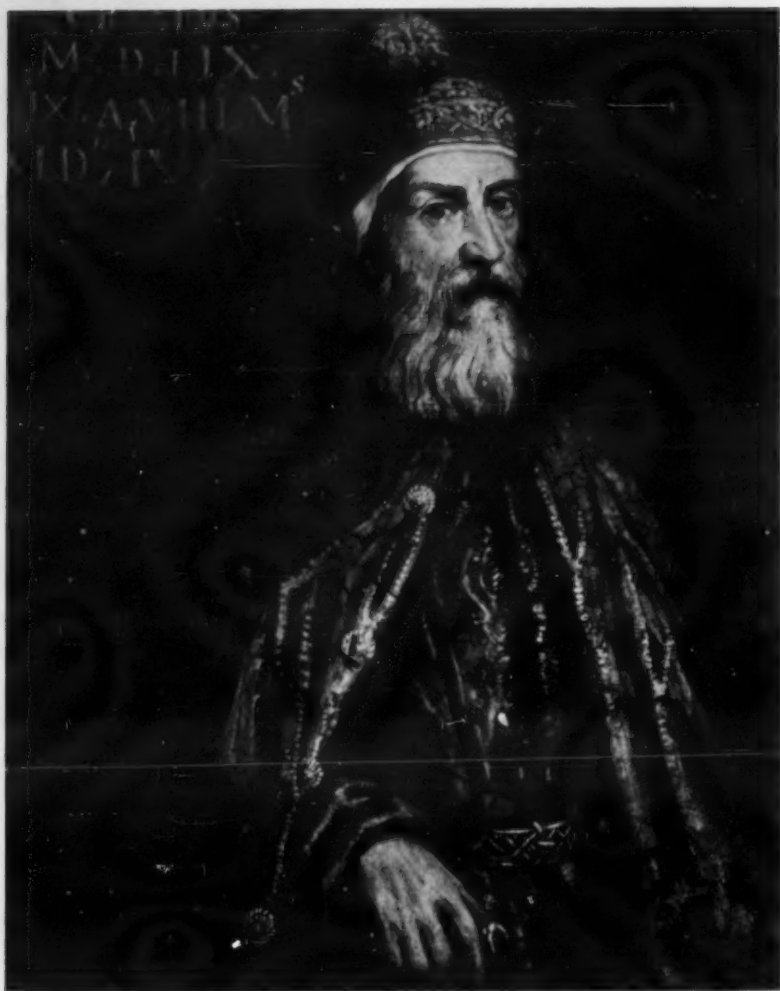
## ANTIQUES *and* DECORATIONS



*A* DELIGHTFUL detail of a room in the Rosenbach Galleries, showing an antique mahogany Sheraton writing table and a Hepplewhite design mahogany side chair. On the table stand two of a set of three very fine old Blue Derbyshire Spa vases, circa 1790, an old Spode semi-circular vase of Josiah Spode, circa 1795, a decorated French porcelain box and a Reference Library set of six volumes bound in tan leather. Above hangs a framed colored engraving of Prince Leopold of Saxe Cobourg (one of a pair) while at the left hang a framed colored engraving of King Edward and an antique gold and blue glass frame. The waste basket is of tooled leather.

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"PORTRAIT OF THE DOGE GIROLOMO PRIURI" By TITIAN

*The portrait as it was sold from the Havemeyer collection, then attributed to the school of Titian. It was purchased by Dr. W. R. Valentiner for \$400.*



"PORTRAIT OF THE DOGE GIROLOMO PRIURI" By TITIAN

*The portrait, after cleaning, as presented to the Detroit Institute of Arts by Dr. William R. Valentiner. It is valued at \$150,000.*

## VALENTINER BUYS TITIAN FOR \$400

(Continued from page 10)

Doge of Venice from 1559 to 1567, and this was verified by a second picture of the same doge, painted by Jacopo Palma, and revealing a similarity of feature.

Dr. Valentiner is supported in his attribution by Dr. Heil, by Sir Joseph Duveen, who is enthusiastic about the discovery, and by Mr. Suhr. Mr. Suhr has a wide knowledge of the technique and feeling of the old masters and this is constantly growing through his activities as a restorer. It was he who first cleaned "The Man with a Flute," another Titian discovered by Dr. Valentiner and now in the possession of the Detroit Institute.

Titian's portrait of Girolamo Priuri is the fifth work of the great Venetian master to be added to Detroit collections, two being in the collection of Edsel Ford, one in that of Mr. and Mrs. E. B. Whitcomb, and two in the Detroit Institute of Arts.

Sir Joseph Duveen wrote the following comment about the portrait to Dr. Valentiner:

"I cannot refrain from sending you a line of very sincere congratulation upon your great purchase. I have myself been fortunate enough to find many 'plums' in Europe during my business career, but I regard this as one of the greatest finds that has ever been made in America. It is an undoubted Titian of the finest quality, painted in the last years of his life. You are really lucky that I was in the hospital at the time, otherwise there would have been a little fight for it, although I might not have immediately recognized its authenticity seeing that it was so much repainted. But your expert eyes immediately detected the master's hand, and I renew my congratulations upon this great acquisition."

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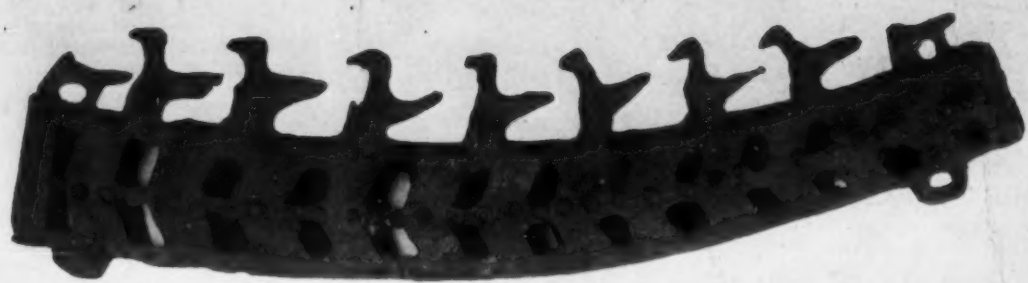
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EXTREMELY RARE RETICULATED SCYTHIAN BRONZE SCABBARD, CIRCA IIIrd TO IIrd CENTURY B. C.  
In the exhibition of Scythian bronzes and Han pottery at the galleries of Ralph M. Chait.

## Scythian Bronzes and Han Potteries Shown by Ralph M. Chait

(Continued from page 3)

in relief simulating bronze and representing a hunting scene, are also shown. A rare painted urn on which the decoration is well preserved is complete with its low, pyramidal cover.

Several architectural pieces, lanterns, incense burners and tomb pieces in the form of houses form an important part of the exhibition for in addition to the more familiar types there are a number which are unusual and distinguished in form. Among these is a tall pagoda, a watch tower with its appropriate figures and a tall, chimney-like incense burner elaborately decorated with horsemen, chariots, animals and figures.

Although the larger pieces are naturally those which command first attention many of the smaller things are of exceptional interest. Among these are a bowl on three legs, quite perfect in form, several figures of men and animals and pottery utensils of various kinds. A dog of the mastiff breed is one of the most forceful of the figurines.

In addition to the Han potteries a few from earlier periods are shown, among them a prehistoric painted jar.

A detailed study of the potteries is now being made by Dr. Oswald Siren and an article by him will be published in THE ART NEWS next week.

Mr. Chait has written the following article on the Scythian objects:

### SCYTHIAN BRONZES

By RALPH M. CHAIT

In presenting this rare and discriminatingly selected collection of nomadic Scythian bronzes, comprising intimate possessions of these mysterious people, together with a unique collection of swords, daggers, and knives which is perhaps one of the most extensive of its kind in this country, it is hoped to stimulate a greater interest in these artistic objects—an interest which they so justly merit.

As a result of the Chinese exodus to South Mongolia, which started in 1911, one of the greatest phenomena of the XXth century when several million people transferred their families and worldly goods in pursuit of better living, many treasures were unearthed from this partly-desert land, over which for many centuries the nomads called Scythians had wandered. Of their lives, customs and movements little is known, but their nebulous history is of importance in the cultural development of the ancient world.

Throughout classical literature, Scythia generally meant the region north and northeast of the Black Sea. The origin of the Scythians seems to be considerably involved in legend and it is difficult to ascertain any precise information regarding them.

The Scyths were a dual race in the sense that among the tribes there were some devoted to agriculture who occupied the Western part of the country, while other tribes were wholly nomadic, known as the "Royal Scyths" who occupied the East and claimed dominion over the rest. In regard to the former, excavations have shown the existence of an ancient neolithic agricultural and pastoral people who were evidently Indo-Germanic, while in reading of the latter, the nomads who roamed the steppes, we learn that they domesticated wild horses and that their chief occupation was breeding and caring for their horses and cattle. This necessitated their moving from place to place in search of larger and richer pastures and better trading opportunities.

The Scythian's home was his cart or tent, and because of this they were

called the "wagon-dwellers." We read that some of these carts were very large and were divided into three or more compartments which were occupied by the women and children, while the men lived on their mounts. From about the 2nd century B.C., the word Scythian becomes a purely geographical designation for any northern nation. Saramatae, Goths, Huns, Russians—all have had applied to them the name—Scythian. By some, the Scyths are referred to as a stock

akin to the Tartars and Mongols. In regard to this, Prof. Godbey says, "The contention that the Scythians were primarily Mongols has the evidence of language against it as well as the anthropology and art of the South Russian excavations." Others think that many of the Scythian tribes were of Indo-European origin.

Chinese chronicles make mention of the "Hsiung-nu" a tribe of Scythians known to them in the Hsia dynasty (2205-1818 B. C.) the Yin or Shang dynasty (1776-1154 B.C.) and the Chou dynasty (1122-255 B.C.) who began to give serious trouble to the Chinese only in the 3rd century B. C.

The nomad Scythic tribes showed a

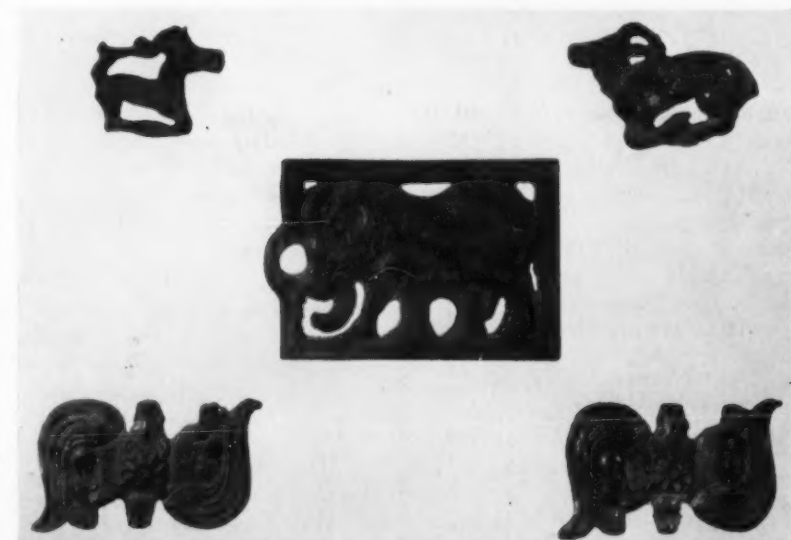
(Continued on page 17)



RARE SCYTHIAN BRONZE FIGURE OF A RAMPANT PANTHER, CIRCA IIrd CENTURY B. C. TO 1st CENTURY A. D.  
In the exhibition of Scythian bronzes and Han pottery at the galleries of Ralph M. Chait.



PAIR OF RARE SCYTHIAN BRONZE RATTLES USED AS FUNERAL STANDARD TOPS, CIRCA IIIrd-IIrd CENTURY B. C.  
In the exhibition of Scythian bronzes and Han pottery at the galleries of Ralph M. Chait.



A GROUP OF RARE FINELY PATINATED SCYTHIAN BRONZE BUCKLES, CIRCA IIIrd TO 1st CENTURY B. C.  
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## AMERICAN PAINTING

The exhibition just opened at the Museum of Modern Art of paintings by Homer, Eakins and Ryder and the collection of American paintings sent to Venice through the Grand Central Galleries have added emphasis, if that were needed, to the strength of the American school of a generation or more ago. After the dull period of the early XIXth century and the banalities which so many painters of the 50's and 60's produced, there came a body of men, native in strength although many of them were trained abroad, who painted fine pictures in accordance with the spirit of their day. Romance was in the air; Ryder caught it and added depth to its mysteries; Homer made it a thing of brave deeds and adventure. Science was beginning to catch the imaginations of our most active men and Eakins followed its principles of ruthless search for truth. There were other men to follow them—Weir, Twachtman, the young Hassam, Prendergast and others, men to whom painting and fine craftsmanship were synonymous and who also possessed the quality which distinguishes the artist from other men equally skilled.

It is probable that no such group exists today; our forces are more scattered and strength, then concentrated within fairly definite limits, is diffused among a dozen different and often antagonistic groups. It is much easier to say with conviction that "there were giants in those days" than to discover the contemporary or embryonic giants now active. And yet these do exist and the solid front presented by the older men should not be permitted to hide the work of those contemporary men whose work is significant.

They are not to be judged by the older standards nor should their work, so far as its manner is concerned, be compared with that of the former school. We live in another day, whose externals are completely different from those of even a few years ago. It is, however, reasonable to demand



EXTREMELY RARE HAN POTTERY VASE WITH OCTAGONAL FOOT INVESTED WITH AN INTENSE GREEN GLAZE AND SILVER AND GOLD IRIDESCENCE

In the exhibition of Scythian bronzes and Han pottery at the galleries of Ralph M. Chait.

## OBITUARY

## WALTER I. COX

Walter I. Cox of New York, portrait painter and editor of *Talk of the Town* died at the Alexandria Hospital in Alexandria, Virginia, on April 30th, at the age of 64, according to *The New York Times*.

Mr. Cox painted portraits of President Harding, Lady Astor and several European princes. His most recent work was a portrait of the late Chief Justice Taft, which will be hung in the new Supreme Court Building.

Mr. Cox went to Alexandria, Virginia, ten days ago, and was visiting at the home of Mrs. Mabel O. Smith, 109 Rucker Place. He was about to paint a portrait of Secretary of War Hurley.

Born in England, Mr. Cox was a cousin of Sir Esme Howard, until recently British Ambassador to the United States. He is survived by two brothers and two sisters, all in England. The eldest brother, P. Snead Cox, is society editor of *The London Tablet*.

that the sincerity of purpose and honest convictions of the older men should be paralleled by our modern painters.

## BERLIN LETTER

Architectural Designs by Gropius  
Cassirer Shows Heine Carica-  
turesBaluscheck Anniversary Exhibit  
Guelph Treasure on Exhibition  
The Berliner Kunstwochen 1930  
Werkbund Show Postponed to  
1933

By FLORA TURKEL-DERI

Models, plans, photographs and designs of buildings by Walter Gropius, one of the best contemporary architects in Germany, are now shown at the Architektenhaus. Gropius was for several years director of the Bauhaus at Dessau, which is a stronghold of the German modernistic movement. This art and architectural school was formerly located at Weimar, whence it was driven in 1924 by reactionary influences. Although Herr Gropius is no longer connected with this institution, his activity there is a part of his life work and is important because it gave a decisive impetus to contemporary art.

The Bauhaus building is one of his finest creations, its powerful structure of glass and steel combining esthetic

and utilitarian elements. Its form is closely knit and precise and is a relief after the orgy of extraneous ornamentation of the last century.

In Gropius' work is seen an inspired rationalism which expresses the collectivistic ideals of the era. Factories, theaters, office buildings and private houses all reveal the utilitarian trend. It is evident that the modern architect, besides being engineer and artist, must understand the economic, social and hygienic phases of his calling. The imposing plan of Gropius for a settlement for 30,000 persons with its own theater, moving picture house, electric plant and other features, exemplifies the magnitude of the architect's task in interpreting the constructive forces of the era.

Both early and recent drawings by Thomas Theodor Heine, renowned caricaturist of *Simplizissimus* (Munich satirical weekly), are shown at the Bruno Cassirer Gallery. Heine has commented with biting sarcasm on the weaknesses, foibles and aberrations of contemporary society, which has indeed furnished him with plenty of material for his work. His line is sharp and uncompromising with a cool and unrelenting quality which is productive of strong effects. He not only pictures the actual world but creates allegorical compositions which

are sharply drawn. His sheets reveal the intellectual impetus of his imagination and although without ethical inspiration, they scourge and chastize vigorously. Above all, Heine is an eminent draftsman who fills his line with meaning.

In celebration of the sixtieth birthday of H. Baluscheck, the Verein Berliner Künstler has arranged a comprehensive showing of his works. In the last decades of the past century, when realism became victorious in art and literature, he was among the first to introduce social problems into painting, faithfully depicting the life of the lower classes, their small joys and great misery, their endless struggle against the hostile forces around them. Baluscheck rendered these themes with almost photographic verity, at the same time losing their brutal force in too minute description. He is at his best in more sentimental moods for, in spite of his leaning towards the tragic, his talent is essentially lyrical. The exhibition serves to emphasize the fact that, however moving reality may be, in art it needs brilliant interpretation if it is to stir the emotions.

Prior to its shipment to America, the famous treasure of the Guelphs will be on exhibition during the month of May in Frankfurt on Main. From there it will go to Berlin for display at the Art and Crafts Museum.

From May 23rd to August 3rd a series of musical, dramatic and art events will take place in Berlin. In this "Berliner Kunstwochen 1930" will be included an exhibition entitled "Old Berlin" to be held in the exposition grounds to the west of the city. The Berlin Academy of Science, the Academy of Fine Arts, the museums, the state porcelain manufactory, and a number of other institutions of a cultural nature will cooperate to give a review of Berlin's artistic activities of the past and present. Among the foremost presentations of these attainments will be a showing of the famous Berlin porcelain manufactory.

The international exhibition called Die neue Zeit (The New Era), which was to have been held by the Deutsche Werkbund, Germany's foremost art and crafts association, in Cologne in 1932, will be postponed to 1933. All parties concerned—the central and municipal government, industrial and art authorities—have agreed that the present difficult financial and economic situation in Germany makes an earlier date inadvisable. Authorities in Chicago, where the showing will be seen after the Cologne exhibition, have also favored postponement. Contrary to various announcements the organizers of the project are firmly resolved to carry it through because they believe in its economic and cultural importance.

The arrangement of the interior of the new museum buildings was recently the theme of a very interesting lecture by Dr. Waetzold, director-general of the Berlin Museums. As is known, the new buildings have been erected between the Kaiser Friedrich Museum and the so-called Neues Museum on an island formed by the Spree River. The buildings are in three blocks, two wings and a center, the northern wing to hold the Deutsche Museum, the southern the Near Eastern collection, and the center the Pergamon altar and other Greek and Roman architectural remains.

In order to make them harmonize with the old buildings, the new have the same central axis. The most important features in the south wing are the Babylonian art in the basement corridor and the facade of the palace from Mschatta, on the first floor. In the north wing the rooms displaying Romanesque, Gothic and Baroque exhibits are outstanding, while the Pergamon museum between the two wings provides a unifying element. This arrangement links oriental and occidental art through antiquity, and the whiteness of Hellenistic marbles is set off by the glowing colors of medieval painting and the brilliance of Persian art.

Thus the contents of the three buildings balance and accent each other so that the impressiveness of each part is emphasized. Connecting passages between all buildings, new and old, will enable visitors to proceed from one gallery to another without digression. Such an arrangement will make evident the bonds which unite the art of all nations and focus attention on the comprehensive scope of the exhibits.



## EXHIBITIONS IN NEW YORK

ASSELIN, COUBINE,  
MARQUET, THOMSEN  
De Hauke Galleries

Watercolors by Asselin, Marquet and Thomsen and drawings by Coubine are now on exhibition at the De Hauke Galleries. The show is a modest one, not so much on account of the medium as of the pictures themselves and the talents they reveal. Most of them are very nice and quite unobjectionable, but do not go far beyond that.

Three of the men are already well known here. Thomsen is less familiar but it is probable that his advent will not cause too great excitement. He is said to be still a young man and it is possible that when his admiration for Segonzac and the early impressionists has become less obvious he may develop a personal style and have more to say in his own right. At present the best of his things are the figures which, although they lack the force of Segonzac's drawing, are definitely of his school. The landscapes, in which groups of houses, people or trees make colorful spots in the middle distance, recall the compositions of Boudin but lack the clarity of the older master.

Asselin makes some interesting notations and the medium of watercolor seems to appeal to him chiefly as one for quick records of rather literal observation. Coubine's drawings, in the Ingres tradition, are always pleasing for he is a master of manner and technique.

Marquet's watercolors are the backbone of the exhibition. Only they have real power behind them for Marquet has evidently sought to make each a complete picture and has displayed in them the fine color sense and calculated, logical design which are characteristic of his oils.

ETCHINGS BY LEGROS  
AND BAUER  
Kraushaar Galleries

In the current print exhibition at Kraushaar's the quiet simplicity of Legros' landscapes and religious subjects contrasts strongly with the dramatic virtuosity of Marius Bauer. Although the French XIXth century artist's talent was scarcely of great strength his peasants and vistas of countryside, his mystical visions of death, instantly communicate their creator's honesty and sensitiveness of temperament. In the Kraushaar showing may be seen such fine plate as the atmospheric "La Ferme de l'Abbaye," the "Lecture sous les Arbres" from the E. E. Bliss collection and the exquisite "Le Haut de la Colline."

The Bauer prints are largely devoted to the picturesque panorama of life in the Orient. One of the largest plates is the "Holy Camels" done with a rather Rembrandtesque massing and contrast of light and shadow and handling with great skill the many figures which crowd the scene. Despite his brilliant command of technical effects, Bauer is, however, distinctly superficial in his style and his works will largely commend themselves to those who suffer from a nostalgia for romantic places.

RUSSELL CHENEY  
Montross Galleries

Russell Cheney paints people because he likes and understands them. With flowers and landscapes he performs a perfunctory artistic duty. The heavy shoes and raw-boned body of his friend Mr. Noble blend with the sharp rhythms of the sea coast. The group around the tea table tell us all about themselves, quite casually and without self consciousness. When one turns to the dahlias or the decorative arrangement of mimosa, crisp energy of line seems to vanish. The artist is quite obviously bored and contenting himself with formulas.

There are other equally disturbing contrasts in the exhibition between personal phantasy and worn out conventions. A man who can deal successfully with macabre skeletons does not need to revamp the tired old Chinese sages into an acceptable accessory for interior decorators. Perhaps Mr. Cheney doesn't realize that he is bored with nature and flowers and still life. But the exhibition would be far stronger if it were confined solely to the realistic figure paintings and the semi-symbolical subjects.

MENKES  
Marie Sterner Galleries

Personally we enjoy Menkes most when he is a trifle malicious. The possessor of a supple and highly sophisticated talent, he has quite obviously absorbed various useful and decorative mannerisms from the contemporary French masters who are the gods of the younger generation. A bit of calligraphy reminds one of Matisse; the curve of an arm or the bend of a head recalls Picasso. There is a landscape with a staccato touch worthy of Raoul Dufy and a snow scene with the tiniest hint of Vlaminck. These influences are by no means obvious; they flit here and there in a canvas and then disappear in a style that has become almost personal.

Menkes when audacious can flirt most engagingly with sheer ugliness. His "Femme à la Toilette" is bathed in a pink that resembles nothing so much as synthetic strawberry ice cream. His "Jeunes Talmudistes," a most unpalatable quintette, become amusing under the overshadowing solemnity of their preceptor. Among the other canvases in the showing, the "Pêcheurs" stands out by virtue of its sustained energy and fine color. One or two flower paintings and the portrait of a girl express sensuous delight with Gallic subtlety.

MAX BAND  
Balzac Galleries

The young Lithuanian painter, Max Band, who is now exhibiting at the Balzac Galleries, has swung in the opposite direction from the ordered inventions of his earliest manner. He has perhaps abandoned himself a little too unreservedly to emotion, for although his canvases speak simply and directly, line and form often tend to weaken in the melancholy seductions of his mood. These faults are least obvious in his depictions of children, to whom he gives bright questioning eyes, already baffled by the riddles of the universe. The majority of the landscapes and flower subjects are also tinged with sadness. There are hints of fading autumn in the burnt reds of his chrysanthemums; rain lurks in the gray skies that weigh upon the muted colors of his Paris streets. Like all depressives, the artist sings gaily in his rare moments of joy. In the present showing, a cluster of vermillion tulips proclaims exuberantly the painter's brief moment of ecstasy in pure color and rhythm.

CHARLES SCHLEIN  
Babcock Galleries

Watercolors by Charles Schlein of New England village streets are now on exhibition at the Babcock Galleries. Mr. Schlein's technique is somewhat suggestive of Birchfield's, but his approach to his subject is quite different. Possibly because he has chosen New England instead of the Middle West Mr. Schlein's pictures tell fewer unpleasant truths nor does he seem to have been so assiduous in a search for the ugly as Birchfield. Most of the pictures are interesting in pattern and color and the heavy lines with which forms and color masses are defined give the watercolors a decorative quality comparable to that of leaded glass. Few of the pictures have much depth either of color or perspective but one or two, "At the Window" especially, are notable exceptions.

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## COMING AUCTION SALES

### SOTHEBY'S, LONDON PAINTINGS BY OLD MASTERS Sale, May 14

Sotheby's painting sale on May 14th is comparatively small, but the qualitative average of the canvases included in the dispersal appears higher than is usually found in a mixed consignment of this character. One of the most interesting items is an apparently unrecorded portrait of a gentleman by Rembrandt, signed and dated 1658, of the very late period of his career now so greatly valued by collectors. This canvas was bought by the late Mr. George Folliot of Vicars Cross, Chester, who died about 1851.

Among the group of works by English XVIIIth century artists is an unusually interesting Reynolds, the "Portrait of Sir Thomas Rumbold," painted about 1788. This portrait is mentioned in Sir Walter Armstrong's "Sir Joshua Reynolds," page 227. Another example by this same artist, a sketch of Mrs. Robinson (Perdita) was exhibited at the Burlington Fine Arts Club in 1925 and reproduced in *Country Life* the same year. The canvas was bought by Edmund Ludlow from the artist and bequeathed by him to General John Ludlow.

Two women's portraits by Lawrence are in his best manner, and but slightly touched with his tendency towards the saccharine. One depicts Marie Augusta Dorothea, daughter of Sir Thomas Rumbold; the other, a portrait of Sarah Hussey Delaval, was shown at *The Daily Telegraph* Exhibition in 1928.

Other of the more important works in the sale include an interesting German portrait on panel, dated 1532 and several Canalettos, among them a fine Roman scene, a view of the Tiber crossed by the Ponte San Angelo.

The sporting pictures include characteristic works by John Wootton, Sartorius and J. Seymour.

### MODERN PICTURES IN PARIS SALE

PARIS.—At the Hôtel Drouot on April 12th a very fine ensemble of modern paintings was sold, many collectors of these works bidding keenly. The highest bid was made for a canvas by Laprade representing a woman painter and her model, which was knocked down at 18,200 francs. Other prices were as follows: a composition by Chagall, 14,000 francs; "Près la Mare aux Fées," by Corot, 13,200 francs; "Le Bosquet," by Dufy, 9,000 francs; "Martiniquaise Accroupie sur l'Herbe," by Gauguin, 14,500 francs; "Les Palmiers," by Levy, 6,000 francs; a landscape by Signac, 6,100 francs; a canvas by Utrillo, "Robinson, Guinguette," 12,300 francs; a bronze statuette of a woman's head by Bourdelle, 4,200 francs, and Balzac's bust in bronze by Rodin, 5,310 francs.

## AUCTION SALES REPORTS

### HAVEMEYER ESTATE PART III JAPANESE AND CHINESE ART

American Art Association-Anderson Galleries, Inc.—Part III of the estate of Mrs. H. O. Havemeyer, consisting of Japanese and Chinese art, was sold by order of the executors on April 14th, 15th, 16th, 17th, 18th and 19th, bringing a grand total of \$58,391.50. Important items and their purchasers follow:

- 64—Dagger, *Ro-iro* scabbard lacquered with golden waves, the hilt of *shibubichi* embossed in metals. *Fuchikashira* of the same alloy; Mrs. J. Farson .....\$120
- 114—Tobacco pouch and pipe case, with solid gold ornaments. Signed Muneoki and *manju* Ichiyusai; H. A. E. Jaehne .....\$105
- 117—Gold-mounted pigskin tobacco pouch, with pipe case and ivory and gold *manju*; K. Oshima .....\$130
- 398—Six Kyoto decorated tea bowls; Col. James A. Blair .....\$160
- 404—Four Kyoto bowls; Col. James A. Blair .....\$145
- 461—Owari cucumber-green jar; Toledo Museum .....\$140
- 572—Seto tiger figurine; Mrs. J. B. Cornell .....\$180
- 648—Iwaki cucumber-green two-handled vase; Edward I. Farmer .....\$160
- 695—Two bronze figurines: figure of a tortoise signed Seimen under body, and a crane upon inverted lotus base, as incense burner; K. Oshima .....\$120
- 805—Two lacquered bronze Fu-lions, XVIIIth century; Clapp & Graham .....\$160
- 882—Gold and aventurine lacquer vanity box, XVIIIth century; Yamanaka and Company .....\$176
- 892—Aventurine lacquer writing box, XVIIIth century; Warren Cox .....\$180
- 894—Gold lacquer box, XVIIIth century; Yamanaka and Company .....\$206
- 906—Decorated gold lacquer cake box, XVIIIth century; H. M. Laurinel .....\$210
- 926—Decorated black lacquer writing box, XVIIIth century; K. Oshima .....\$180
- 951—Decorated lacquered paper box; W. C. Meade .....\$160
- 952—Gold lacquer and mother-of-pearl gift box; Warren Cox .....\$160
- 987—Decorated black lacquer nest of paper boxes, XVIIIth century; E. I. Farmer .....\$170
- 1017—Three paintings: *Girls Playing Games*, Matabei School, 14½x11 inches; Fukushima, Inc. ....\$330
- 1021—Utamaro. Two prints, *Garden Scenes*, 14½x9½ inches; Yamanaka and Company .....\$310
- 1052—Six-fold screen, *Ume Blossoms*, XVIIIth century, on paper mounted with brocade border, 5 feet 7 inches by 12 feet 8 inches (length extended); G. B. McCabe .....\$550
- 1055—A Chinese carved coromandel lacquer twelve-fold screen, XVIIIth century, 29½ inches by 5 feet 10 inches (extended); A. W. Norton .....\$310
- 1058—Panel, "Ducks on a Pond in Winter," XVIIIth century, signed Ritsuo, 17 inches by 51½ inches; Mrs. J. B. Cornell .....\$525
- 1084—Tibetan gold and silk brocade Buddhist hanging, XVII-XVIIIth century, 6 feet 6 inches by 50 inches; Mrs. De M. Douglas .....\$325
- 1206—Two blue-and-white porcelain beaker-form vases, K'ang-hsi period; A. G. Meyers .....\$500
- 1209—Lang Yao baluster-form vase; Ralph Chait .....\$325
- 1260—Black Ting Yao cabinet vase with relief decoration; Clarence Dear-den .....\$550
- 1331—Blue-and-white porcelain beaker-form vase, K'ang-hsi period; Mrs. J. B. Cornell .....\$475
- 1332—Blue-and-white porcelain beaker-form vase, K'ang-hsi period; Mrs. J. B. Cornell .....\$275
- 1392—"Mansion Beside a Lake," painting on silk, Yuan period; Owen Roberts .....\$260
- 1384—"Two Cranes," painting on silk, Ming period; Owen Roberts .....\$370
- 1476—Pietra dura and carved ivory bird-cage with lacquer and bronze Fu-dog support, Chien-lung period; Ralph Chait .....\$260

### HAVEMEYER, ET AL ETCHING AND PRINTS

American Art Association-Anderson Galleries, Inc.—Etchings and English sporting prints, with a group of Rowlandson drawings, etc., from the estate of Mrs. H. O. Havemeyer and other owners, were sold on April 16th and 17th, bringing a grand total of \$28,617.50. Important items and their purchasers follow:

- 45—"Winter in the Country: Getting Ice," Currier & Ives lithograph, painted by C. H. Durrie, dated 1864; Kennedy and Company .....\$410
- 124—Rowlandson, Thomas. Three illustrations for *The English Dance of Death*; "Tom Higgins," Plate 5, Vol. I, India ink and watercolor; "The Nursery," Plate 3, Vol. II, original watercolor, signed; "The Law Overthrown," Plate 24, Vol. II, original first sketch in pen and pencil and sepia wash. Average height, 4½ inches; width 8 inches; M. Inman, Inc. ....\$440
- 132—Rowlandson, Thomas. "A Sale of English Beauties in the East Indies," watercolor drawing, 9½x13¾ inches; Frederick Keppel and Company, Inc. ....\$310
- 140—Rowlandson, Thomas. "Spithead, or the Squadron Ordered on a Cruise," original watercolor drawing, 11¼x16¼ inches; George Grasberger .....\$375
- 206—Bauer, Marius A. J. "Cavalerie," and "The Prince," two original etchings, signed proofs; Kraushaar Galleries .....\$320
- 240—Durer, Albrecht. "The Great Horse," original etching; Kennedy and Company .....\$350
- 265—McBey, James. "Mersea; Sunset," original etching, signed proof marked "F," edition limited to 76 impressions; A. Rudert, agent .....\$550
- 295—Van Dyck, Sir Anthony. "Paul de Vos" and "Juste Suttermans," etched portraits, both first state; Kennedy and Company .....\$2,100
- 300—Whistler, John Abbott McNeill. "Fishing Boats, Hastings," original etching, third state, proof signed with the butterfly in pencil; Kennedy and Company .....\$450

(Continued on page 18)



"ST. THOMAS" by EL GRECO,  
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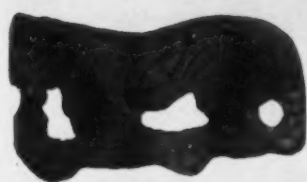
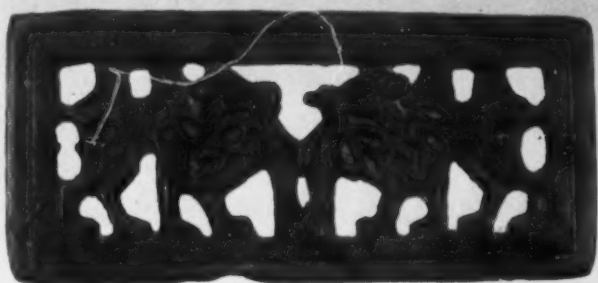
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In the exhibition of Scythian bronzes and Han pottery at the galleries of Ralph M. Chait.

## SCYTHIAN, CHINESE ART IN CHAIT SHOW

(Continued from page 13)

marked appreciation for Hellenistic culture as a result of their contacts with central Asia and Greek civilization. These civilizations have left so indelible an impress upon them culturally, that today the criteria employed in dating and classifying tombs is in the main judged by the antiquity of the foreign objects such as Hellenistic and Chinese coins, etc., and foreign influences shown in the native wares found. While perhaps this is unsatisfactory, yet they do offer some close analogies.

Gold ornaments were worn by the more affluent of the Scythians. They wore amulets and charms fashioned from precious metals for the rich, and of bronze, clay, stone, or shells for the poor. The gold and bronze plaques were sewn to the clothes. Other objects were of varied shapes to serve every conceivable purpose—for head-gear and jewelry, for temple and ritual

Scythian beauties had mirrors made of metal which had handles or loops similar to those of the Greeks and those that came later into vogue in China during the Han dynasty, and were often beautifully designed on the reverse side.

Their weapons were also adorned with these plaquettes of gold or bronze. Horses slain to accompany their masters into the next world, were provided with all the necessary harnesses and were richly caparisoned

with ornaments of gold, silver, bronze, and iron and funeral cars were similarly enriched.

Besides the absolutely bizarre combinations of form, we also find well-defined animal figures and monsters which go back to the symbolic creations of western Asia. There is in these artistic productions, a unity of design, an execution, an adaptation of the ornament to the form of the object to be decorated which further shows that the style had become the

natural expression of the people. And we believe it is not too much to add that as they received cultural inspirations and influences from all directions, it is possible that they also gave or transmitted something in return.

The authoritative descriptions together with the identifications forming the catalogue of this exhibition and the brief introduction thereto, have been written by Miss Jane Fakler, Curator of the Mrs. Christian R. Holmes Collection of Oriental Art.



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## AUCTION SALES REPORTS

(Continued from page 16)

- 334—Zorn, Anders. "The Swan," original etching, first state, signed proof; C. Retz, agent .....\$500  
336—Zorn, Anders. "The Swan," original etching, third state, signed proof; R. K. Buchler .....\$400

### HAVEMEYER FURNISHINGS

American Art Association-Anderson Galleries, Inc.—Furniture and furnishings of the residence of the late Mrs. H. O. Havemeyer, 1 East 66th Street, were sold on the premises on April 22nd in two sessions, morning and afternoon. A grand total of \$12,245.50 was obtained. Important items and their purchasers follow:

- 1—Suite of stencil-decorated furniture; Mrs. T. Dunham .....\$325  
46—Persian stair carpet, width 41 inches; G. G. Riggs .....\$335  
52—Suite of boxwood furniture; Mrs. T. Dunham .....\$300  
82—Mudejar pine wood ceiling, Spanish, XVth century; P. Cormier .....\$625

### CHIESA PAINTINGS

American Art Association-Anderson Galleries, Inc.—Paintings, part V of the Achillito Chiesa collection, were sold on April 24th at the American Art Association, Anderson Galleries, Inc., bringing a grand total of \$21,675. We print below all items bringing \$300 and over, with the names of purchasers when obtainable:

- 19—Diptych, Sienese school, XIVth century; J. H. Weltzner .....\$300  
30—Bolognese school, XVth century, triptych on panels; A. Goetz .....\$350  
32—Lorenzetti, Pietro (attributed to), "St. Mary Magdalene," cradled panel, 27½x18 inches .....\$400  
37—Raphael (attributed to), "Madonna of the Pinks," panel, 24x18 inches; J. W. Andrews .....\$450  
38—Flemish school, XVIIth century, "Madonna and Child with Saint and Angels," panel, 28½x23 inches .....\$325  
39—Masolino da Panicale (attributed to), "Madonna and Child," panel, 25x23 inches; W. Wentworth .....\$1250  
41—Gerini, Niccolò di Pietro (attributed to), "Madonna and Child with Angels," panel, 36x20 inches; J. H. Weltzner .....\$850  
47—French school, XVth century, "Portrait of a Lady," panel, 45½x33½ inches; Metropolitan Galleries .....\$350  
48—French school, XVth century, "Portrait of a Gentleman," panel, 45½x33½ inches; Metropolitan Galleries .....\$350  
49—Venetian school, XVth century, "Antonio Caprian of Mantua" canvas, 37x39½ inches; Metropolitan Galleries .....\$325  
51—De Keyser, Thomas, "Portrait of a Lady in White Ruff," panel, 48½x36 inches; Rougeron .....\$1450  
52—Ferrari, Gaudenzio, "The Holy Family with Saints," panel, 52½x37 inches; John Ringling .....\$700  
54—Jordaens, Jacob, "Bacchanale," 49x40 inches; Metropolitan Galleries .....\$425  
56—Italian school, XVth century, "Enthroned Madonna and Child with Saints," panel, 56x56 inches .....\$325  
57—Vivarini, Antonio, Altar panel, 55x13 inches; F. Gould .....\$825  
58—Vivarini, Antonio, Altar panel, 55x31 inches; F. Gould .....\$825  
59—School of Ambrogio di Boudone, "The Crucifixion," panel, 75x24½ inches; S. W. Anderson .....\$1200  
60—Altarpiece, Florentine school, XVth century, panel, 53x58 inches; J. H. Weltzner .....\$650  
61—Florentine school, XVth century, Altarpiece, 57x62 inches .....\$600  
64—Tuscan school, XVth century, Altarpiece, "Enthroned Madonna and Child with Saints," panel, 85x98 inches; E. A. Silberman .....\$800

### DAVID RANDALL PRIVATE PRESS BOOKS

American Art Association-Anderson Galleries, Inc.—Private press books from the library of David Randall of Pennsylvania were sold by his order on April 24th, bringing a total of \$14,651.00. Important items and their purchasers follow:

- 14—Cervantes, *History of the Valorous and Witty Knight-Errant Don Quixote of the Mancha*, 2 vols., printed on vellum, Chelsea, The Ashendene Press, 1927; Brick Row Book Shop .....\$850  
19—Malory, Sir Thomas, *Le Morte Darthur*, Woodcuts by C. M. and Margaret Gere; Chelsea, Ashendene Press, 1913, uncut; Mr. R. P. Martin .....\$600  
22—Dante, *Tutte le Opere di Dante Alighieri Fiorentino Nuovamente Rivedute nel Testo e Diligentemente Emendate dal Reverendo Dottore Edoardo Moore, ed Ora Stampate per la Gentile Corte della Distinta Università di Oxford*, Woodcuts, printed in red and black, Chelsea; Nella Stamperia Ashendeneana, 1909. One of 150 copies on handmade paper, uncut; D. L. Bartell .....\$650  
113—Grollier Club, Kennedy, Edward G., *The Etched Work of Whistler*, Illustrated by Reproductions in Collotype of the Different States of the Plates. With an Introduction by Royal Cortissoz. Over 1,000 reproductions. New York, Grollier Club, 1910. 7 supplementary plates laid in; E. Weyhe .....\$425  
127—Hobson, R. L., *The George Eumorfopoulos Collection. Catalogue of the Chinese, Korean and Persian Pottery and Porcelain*, 6 vols., 1925-8; also *The George Eumorfopoulos Collection. Catalogue of the Chinese, Korean and Siamese Paintings*, By Laurence Binyon, 1928. 525 plates, of which one third are colored, illustrating about 3,000 specimens. London: Ernest Benn, 1925-28. Together, 7 vols., uncut; F. R. Welsbeck .....\$370  
161—Shelley, Percy Bysshe, *Poetical Works*, Edited by F. S. Ellis, Kilmiscott Press, Hamersmith: 1894, 3 vols., one of 6 copies on vellum; Brick Row Book Shop .....\$500  
188—Nonesuch Press, An almost complete collection of the publications of the Nonesuch Press. Many illustrated. London, 1923-9. Together 82 vols., uncut; Brick Row Book Shop .....\$800

### MORRIS BERRY EARLY AMERICAN FURNITURE

American Art Association-Anderson Galleries, Inc.—Early American furniture and decorations, the property of Morris Berry, were sold on April 25th and 26th, bringing a grand total of \$89,841.50. Important items and their purchasers follow:

- 93—Hipplewhite inlaid mahogany sideboard with serpentine front, Massachusetts, late XVIIIth century; A. M. Morris .....\$800  
96—Chippendale upholstered mahogany sofa, American, XVIIIth century; Clapp and Graham .....\$800  
99—Chippendale carved and upholstered mahogany wing chair, with claw-and-ball feet, circa 1760; James Turner .....\$1,300  
115—Chippendale shell-carved mahogany side chair with claw-and-ball feet, Philadelphia, circa 1760; P. Cormier .....\$650  
128—Mahogany three-part dining table of Duncan Phyfe type, English, early XIXth century; Mrs. E. C. Fiedler .....\$650  
131—Set of six Chippendale mahogany side chairs, circa 1760; Mrs. Leon Andrus .....\$1,140  
140—Mahogany tall-case clock with maker's label; Aaron Willard, Boston, circa 1790-1800; Ben Brown .....\$800  
146—Rare all turned maple daybed, Pennsylvania, circa 1720; Israel Sack .....\$1,300  
149—Queen Anne scroll-top maple highboy, New England, early XVIIIth century; Ben Brown .....\$600  
269—Set of six early Chippendale carved walnut cabriole-leg side chairs, New England, circa 1750-60; Flayderman and Kaufman .....\$1,920  
272—Sheraton inlaid mahogany sideboard with serpentine front, Massachusetts, circa 1790; Mrs. W. W. Barbour .....\$1,200  
281B—Rare carved mahogany block-front card table, Rhode Island, circa 1770-80; J. T. Julius .....\$3,400  
284—Chippendale carved and parcel-gilded walnut wall mirror, circa 1750-1760; Harry Arons .....\$1,100  
292—Curly maple highboy with Spanish feet, Philadelphia, circa 1750; Flayderman and Kaufman .....\$900  
298—William and Mary walnut and burl ash six-legged highboy, American, circa 1700; W. H. Woods .....\$1,450

- 317—Set of six Chippendale finely carved mahogany side chairs with claw-and-ball feet, circa 1760; Flayderman and Kaufman .....\$1,980  
322—Chippendale carved and parcel-gilded mahogany wall mirror, circa 1760; Israel Sack .....\$1,100  
328—Carved oak and pine three-panel chest, New England, circa 1675-1700; Israel Sack .....\$900  
340—Chippendale carved cherry scroll-top secretary cabinet with serpentine front, Connecticut, circa 1770; Benjamin Brown .....\$900  
344—Chippendale carved mahogany bonnet-top chest-on-chest, Connecticut, circa 1770; Leon Andrus .....\$1,300

### BOOKS AND AUTOGRAPHS PROPERTY OF A PRIVATE CONSIGNOR

American Art Association-Anderson Galleries, Inc.—Autograph letters, first editions and other autographs, the property of a private consignor, were sold on April 30th, bringing a total of \$34,343.50. Important items and their purchasers follow:

- 5—Bennett, Arnold, The complete autograph manuscript of *Anna of the Five Towns*, written on 95 quarto pages, with the inscribed dedication copy and two letters of the author relating to this and his other manuscripts; D. J. Jefferson .....\$1,300  
39—Keats, John, Autograph letter, signed, 2 pp., 4to, the letter on one side and the address, "Miss Jane Reynolds, 19 Lamb's Conduit Street" with the postmark "To'clock Oc-3-1817" and the seal, intact, on the other, including five stanzas of the song "To Sorrow" now in *Endymion*; Gabriel Wells .....\$1,900  
63—Shaw, G. Bernard, *An Unsocial Socialist*, London: Swan Sonnenschein, Lowery and Company, 1887, original red cloth, uncut, first edition and first issue, with the mistake on the title page of "The Confessions of Byron Cashel's Profession"; Herbert Brenon .....\$1,550  
70—Shaw, G. Bernard, Series of 22 intimate letters (1894-1928) from Shaw to Arnold Dolmetsch, the famous player and maker of musical instruments; Gabriel Wells .....\$1,500

- 93—Shaw, G. Bernard, *Mrs. Warren's Profession: A Play in Four Acts*, London, 1902. Containing ten autograph letters from Shaw with platinum photographs of the original cast and presentation inscription "From his collaborator"; Herbert Brenon .....\$2,200  
162—Shaw, G. Bernard, Typewritten letter, signed "G. B. S." 8 pp., 4to. Ayot St. Lawrence, 16/10/16. To Frank Harris, considered Shaw's most revealing letter regarding his inner life; Phillip Brooks .....\$1,100  
179—Shaw, G. Bernard, Typewritten letter, signed, 7 pp., 4to. 10 Adelphi Terrace, C. 2, 10th March, 1919. To Frank Harris; of historic interest; Herbert Brenon .....\$1,050  
181—Shaw, G. Bernard, Original typewritten manuscript, with corrections and additions by hand, of *How Frank Ought to Have Done It*, in reference to Frank Harris's pen-portrait of Shaw, written by Shaw, May 24, 1919. 30 pp., 4to; Phillip Brooks .....\$1,050

### OIL PAINTINGS FROM VARIOUS OWNERS

American Art Association-Anderson Galleries, Inc.—Oil paintings, the property of the late Elise M. Droste, the Ehrich Galleries, James Warren Lane, William L. Willich, Caroline M. Starrett and others, were sold on May 1st, bringing a total of \$42,240.00.

- Important items and their purchasers follow:  
42—Nasmyth, Patrick, "View from Hampstead over the Weald of Harrow," 18x24 inches; W. C. Mead .....\$825  
68—Rosseau, Percival Leonard, "Kirk's Dick on Quail," 18½x26½ inches; J. W. Masury .....\$600  
79—Cotes, Francis, "Portrait of a Boy in a Green Coat," 23½x19½ inches; James H. Ripley .....\$700  
85—Mennoyer, Antoine Baptiste, "Vase of Flowers," 44½x32½ inches; Mr. J. K. Mitchell .....\$750  
86—Ziem, Felix, "The Grand Canal, Venice," cradled panel, 27½x42½ inches; John Levy Galleries .....\$1,500  
88—Troyon, Constant, "Cows in Pasture," 36½x29 inches; Maj. Edward Bowes .....\$650

- 89—Verbruggen, Gaspard Pieter, "Jardiniere of Flowers," arched canvas, 50½x42½ inches; J. H. Weltzner .....\$900  
90—Oudry, Jean Baptiste, "La Chienne de Remise: Minette," 38½x49½ inches; S. Marton .....\$850  
91—Oudry, Jean Baptiste, "Le Chien de Remise: Moricauld," 38½x49½ inches; Mr. S. Marton .....\$1,050  
92—Romney, George, "The Hon. Mrs. Fox-Lane," 30x25½ inches; J. T. Johns .....\$2,100  
93—Moreelse, Paulus, "Bartholomeus Van Segwaert, Sheriff of Dordrecht, 1607," cradled panel, 26½x20 inches; F. Bucher .....\$1,550  
94—Martin, Homer Dodge, "Sand Dunes," 20x30 inches; J. P. Johns .....\$600  
95—Monet, Claude, "Soleil Couchant sur la Seine," 29x39½ inches; M. Newton .....\$1,000  
96—De Bock, Theophile, "A Summer Idyll," 39x55 inches; William J. McGuire .....\$1,100  
98—Kever, Jacob Simon Hendrik, "The Peasant Mother," 44x51 inches; John Levy Galleries .....\$900  
99—Sanzio, Raphael (Follower of), "The Madonna and Child, and St. John," cradled panel, 41x31 inches; C. Courmand .....\$550  
101—Meulen, Francois Peter Ter, "An Avenue in Springtime," 44x36 inches; Mrs. E. F. Albee .....\$1,150  
102—Pannini, Giovanni Paolo, "Landscape with Ruins and Figures," 38½x48½ inches; J. H. Weltzner .....\$500  
103—Penni, Giovanni Francesco, "Madonna and Child," cradled panel, 32½x23 inches; J. T. Julius .....\$1,550  
107—Riley, John, "Sir Isaac Newton," 20x25 inches; W. W. Seaman, agent .....\$550  
108—Ruisch, Rachel, "Vase of Flowers," 49½x28½ inches; J. H. Weltzner .....\$900  
111—LeClerc, Sebastian Jacques (Le Clerc des Gobelins), "Scenes Rustiques," two Dessus-de-portes, 23x67½ inches; French and Company .....\$950

### BRESLIN-HINMAN ET AL. COMBINATION FURNITURE

American Art Association-Anderson Galleries, Inc.—Antique furniture, oriental rugs and objects of art, the property of (Continued on page 20)

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SPECIAL EXHIBITION  
Sunday, May 11th, from  
2 to 5 P. M.

*A. J. Rains*  
Auctioneer



AUCTION SALES  
REPORTS

(Continued from page 18)

the late Evelyn M. Breslin and of the late Edward Hinman, with additions, were sold on May 1st, 2nd and 3rd, bringing a grand total of \$68,038.00.

Important items and their purchasers follow:

- 17—Two Indo-Persian miniature paintings, XVIIIth century, "The Execution" and "The Battle Scene," height of both 16 inches and width 11½ inches; J. T. Julius .....\$850
- 201—Set of nine carved mahogany dining room chairs, Georgian style; J. T. Adams .....\$360
- 240—Pair of decorated lacquer palace doors, Persian, XVIII-XIXth century; N. C. Chiboukian .....\$260
- 249—Decorated black lacquer bedroom suite; C. H. Brown .....\$325
- 471—Khotan gold-woven silk rug, 8 feet 10 inches x 6 feet; S. Jackson .....\$500
- 472—Persian Herati carpet, 13 feet 7 inches x 10 feet 1 inch; H. E. Talbott .....\$425
- 489—Fereghan Herati carpet, 19 feet 6 inches x 14 feet 5 inches; B. L. Hunt .....\$575
- 490—Persian flower-garden carpet, 23 feet 1 inch x 16 feet 5 inches; J. A. Finn .....\$675
- 493—Fereghan carpet, 23 feet 6 inches x 12 feet; A. Rudert, agent .....\$500
- 512—Carved and gilded grand piano, decorated in the manner of Vernis Martin, Steinway and Sons, New York; F. Maluf .....\$700
- 735—Fereghan carpet, 22 feet 9 inches x 14 feet; C. J. Auferth, Jr. ....\$950
- 736—Fereghan Herati carpet, 23 feet 8 inches x 11 feet 3 inches; Paul McEwen .....\$875
- 737—Aubusson salon carpet, Louis XVI style; 29 feet 8 inches x 12 feet 2 inches; C. H. Brown .....\$950
- 748—Flemish tapestry after Raphael, early XVIIIth century, "Elymas Struck with Blindness," 10 feet 6 inches x 14 feet 9 inches; J. T. Julius .....\$1,000
- 754—Brussels Renaissance tapestry and carved walnut Stuart settee; Mrs. E. F. Albee .....\$540
- 755—Brussels Renaissance tapestry and carved walnut Stuart settee similar to the preceding; Mrs. E. F. Albee .....\$540
- 786—Pair Brussels Renaissance tapestry and carved walnut Stuart armchairs; Mrs. E. F. Albee .....\$700
- 787—Pair Brussels Renaissance tapestry and carved walnut Stuart armchairs; Sumner Ballard .....\$700

## NEW YORK AUCTION CALENDAR

American Art Association  
Anderson Galleries, Inc.  
30 East 57th Street

May 9, 10—Collection of historic Reed family heirlooms and other early American furniture, Stiegel and Sandwich glass, etc., by order of Warren Weston Creamer.

May 12, 13—The library of the late Lois C. Levison of New York, with important additions.

Wallace A. Day Galleries  
16 East 60th Street

May 7, 8, 9, 10—Old French furniture.

Elliott A. Haaseman Gallery  
146-148 East 56th Street

May 8, 9, 10—Spanish art collection, the property of Mme. Francisca Reys, including XVth and XVIth century velvets, brocades, silk damasks, wrought iron lanterns, XVth and XVIth century tables and chairs, an Alajarra rug dated 1766, objects of art, etc.

Plaza Art Galleries  
9-13 East 59th Street

May 7, 8, 9, 10—Collection of antique French, Italian and Spanish furniture, furnishings and tapestries and items from the estate of Rita Lydig and the estate of Claude M. Kyle, with additions, also a library of standard works.

Rains Galleries  
3 East 53rd Street

May 15—Renaissance and other furniture, tapestries, paintings, objects of art, etc., from the estate of the Comte de Richemont and tapestries from the collection of Baron Pichon, with additions.

Silo Galleries  
40 East 45th Street

May 8, 9, 10—General Household furnishings.

May 14, 16—Furniture.

May 15—Jewelry.

May 17—Chinese porcelains.

## FOREIGN AUCTION CALENDAR

## BERLIN

Rudolph Lepke

May 13—Paintings by modern masters.

## Boerner-Graupe

May 12—Old master drawings from a Vienna collection.

May 12—Paintings, miniatures and sculpture from a Vienna collection.

## International Kunstauktionshaus

May 13—Antiquities, paintings.

May 27—The collection of Lene Schneder-Reiner.

## COLOGNE

Math. Lempertz

May 13—Paintings by modern masters.

## MUNICH

Hugo Helbing

May 27—The estate of R. Seligsohn.

May 28—Antiquities, paintings

## LONDON

Sotheby's

May 14—Valuable pictures by old masters of the Italian, Dutch, English and German schools.

## PARIS

Georges Petit Galleries

May 16 to 19—The Marquis de Baye's collection.

May 22 and 23—Pictures, works of art, tapestries.

May 26 and 27—Furniture and tapestries.

June 2—Oriental works of art, making up collection of the late M. Jacques Doucet.

## Hotel Drouot

May 15—A collection of pictures, including canvases by Degas and Renoir.

May 23—A collection of ancient drawings.

June 17 to 21—Sauphar collection, Oriental, Renaissance and antique works of art.

## VIENNA

Cassirer-Gluckselig

June 11-13—Part I of the Figdor collection.

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"LA TOILETTE"

By PIERRE RENOIR

This pastel has recently been acquired by a New York collector from the Reinhardt Galleries.

## LONDON LETTER

Few Fine Works in Recent Sales  
Auction Battle Over James I  
Steeple Cup  
Rare Books in Sotheby's May  
Sale  
Randall Davies to Buy for  
Melbourne  
In the Galleries: Maze's Water-  
colors and American Etchings

By LOUISE GORDON-STABLES

Recently there have been complaints as to the unusually small number of really fine works coming up at auction. This reacts unfavorably upon the trade, since profits are naturally higher on pieces of fine quality, which find ready sale even when financial conditions are unpropitious. The general opinion that we are passing through a period of depression in the trade can, no doubt, be well substantiated. This may be partly because owners prefer to defer sales until general conditions seem more propitious, not realizing, perhaps, the well sustained value of the best work. Then, too, the number of notable paintings available to the market has been greatly diminished during the last quarter of a century. On the other hand, the Carrington sale, which will take place at Christie's in May, includes as many as eighty works of good quality, among them examples by Hoppner, Claude Lor-

raine, Ostade and Van Goyen. The Hoppner portrait is of William Pitt, who himself presented it to the then Lord Carrington.

If any proof were needed of the availability of money for fine pieces, it is abundantly supplied by the keen competition in the salesrooms for rare examples of Old English silver. At Sotheby's recently a battle royal was waged over a James I steeple cup and cover in silver gilt that was shown a year ago at Seaford House and was until recently in the collection of Lord Montagu of Beaulieu. Mr. Crichton had to go as high as £3,300 to outbid his rivals for this marvelous example of early XVIIIth century silversmith's work. At present pedigreed antique silver is regarded as the investment which is probably the most likely to quickly appreciate in value. Faked silver is now rare and so much of the old silver was ruthlessly melted down that what survives is all the more precious.

Bibliophiles will throng Sotheby's in May for a dispersal of rare books, among which will appear a first edition of Burns' *Poems*, a collection of Fanny Burney's letters, the official transcript of the Thirteenth (Anti-slavery) Amendment and a number of other rare items. The latter manuscript bears the signatures of Lincoln, Colefax, Hamlin and over thirty members of Congress so that American bidders will doubtless be eager to ac-

## Twelve Rembrandts From One Dealer In Exhibition

DETROIT.—Of the seventy-eight Rembrandt paintings on exhibition at the Detroit Institute of Arts, it is interesting to note that twelve have come to the collections of their various owners through the firm of Böhler and Steinmeyer. A few of them were purchased from the firm by their present owners and others were bought by American dealers for their clients. The group includes several of the most notable pictures in the exhibition.

quire it as well as other lots. Some record prices are expected.

Although the task of buying in England for an art gallery in another hemisphere is a difficult one owing to differences of environment and esthetic training, there are always many

applications for the job when a vacancy occurs. When, on the recent retirement of Mr. Frank Rinder, the position of adviser and buyer for the Melbourne Art Gallery fell vacant, it was solicited by many well known figures in the London art world. Mr. Randall Davies, art critic and author of several monographs and other works, has been chosen for the post. Sir Charles Holmes has been appointed as adviser to Mr. Davies on purchases for the Felton Bequest. The former director of the National Gallery will undoubtedly be most valuable in this capacity, and his judgment should carry great weight with the Melbourne authorities.

Appreciation of the out-of-doors is a strong element in the watercolors of Paul Maze at the Knoedler Galleries. Although his work has not a great deal of depth it conveys the spirit of gay watering places, the flutter of sails in the breeze and the movement of throngs on the plage at Deauville. From the drawings one gets that sharp impression of the passing show that is so often found in a preliminary sketch though it vanishes with the more developed study. Mr. Maze knows just when to stop and it is because he is often content to leave his work in its preliminary state that it so often succeeds. What it may lack

## £2,100 FOR CAUDLE CUP

LONDON.—Hurcomb's sale on April 11th at Calder House, Piccadilly, was remarkable in containing a Commonwealth caudle cup, cover and stand, 1656-57, which sold "all at," and fell to Messrs. Mallett's bid of £2,100.

Some other important pieces were also sold "all at," notably a George I, 1724, octagonal teapot, 19 oz.—£355 (Crichton); a pair of antique foreign candelabra, 156 oz.—£760 (Webster).

In profundity it amply makes up in spontaneity.

Of especial interest is the showing of contemporary American etchings at the Lefevre Galleries, King Street, St. James. The interest here is as much in American methods as in the type of scene that the American etcher chooses to depict. In most cases the treatment of the plate is sound while small reliance is placed on later retouchings. As a consequence, the work is straightforward in character and maintains an excellent standard in form and composition although presenting little that can be regarded as typical of the New World. The tree studies of Childe Hassam and the animals of Edward Borein are especially noteworthy.

## EXHIBITION of OLD SPANISH PAINTINGS from the COLLECTION of COUNT CONTINI BONACOSSÌ

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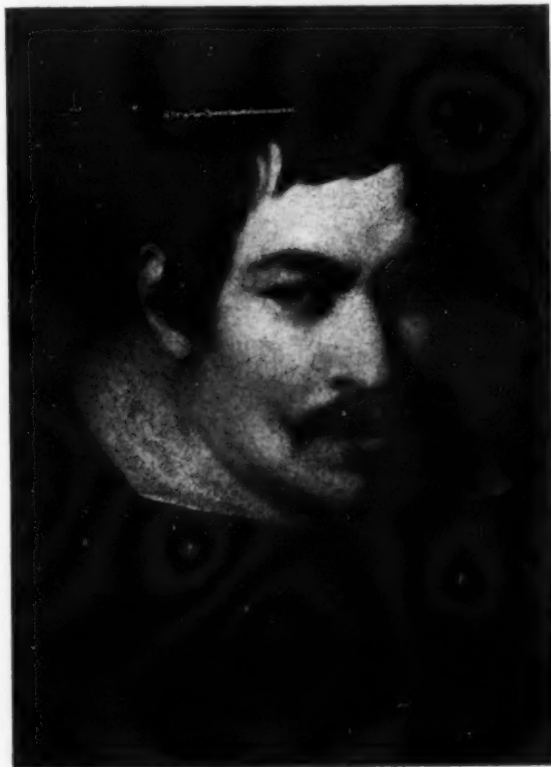
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Prof. Dr. August L. Mayer, Head Conservator of the Bavarian State Galleries.

The Collection, composed of sixty paintings, contains among others ten works by El Greco, seven by Velazquez, eight by Goya, four by Murillo, three by Zurbaran and two by Ribera which have never previously been publicly exhibited.



Detail of a portrait by Diego Velazquez

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*In the exhibition of Scythian bronzes and Han pottery at the galleries of Ralph M. Chait.*

## ROMAN NECROPOLIS IS UNCOVERED

MADRID.—Recently there was held in Madrid a private exhibition of objects found on the property of one of the leading cane-sugar plantations in the South of Spain, called San Pedro Alcantara, in the province of Malaga, half way between Marbella and Estepona. As a result of this exhibition the archeologist, Señor Perez Barradas, was sent to make an investigation and report on the advisability of undertaking extensive excavations there. He has now returned and his report exceeds the most sanguine expectations. To begin with, the existence of an important Necropolis has been definitely established. It is located near Marbella, and lies close to the sea.

The center is occupied by the ruins of a building of rectangular shape, composed of two naves forming a Latin cross, with an apse at one end. The plan is identical with that of the church of Santa Comba, in Galicia, and of the chapel of Abelda, in Logroño, both of which are of Visigothic origin. In and about this building have been found several tombs containing various objects: pottery vases and glass vessels, a plaque with an inscription in Visigothic characters, a bronze belt-clasp, a gold coin of the time of Liuvia II. All these objects date from the VIIth century, and confirm the belief that the Necropolis is Visigothic.

It is not far from a wide zone of Roman remains, where the numerous exploration trenches that have been opened, in order to ascertain the boundaries of the settlement, point to the existence of a large and important Roman city, probably the one called Silnania. In the center of this city stands the so-called "Vaulted-Tower," a circular building surrounded

by seven vaulted structures, which are supposed to have been the terminus of an aqueduct. Not far away the ruins of another large building have also been investigated and so far have yielded seven mosaic pavements, a marble serpentine column with capital and a marvellous woman's head in marble. The beautiful workmanship of this carving makes it the most valuable find yet made in the region. After careful analysis Señor Barradas describes it as a typical and excellent example of Hellenistic sculpture.

In view of these encouraging results, methodical excavations on a large scale have been decided upon. The importance of this undertaking is indicated by the fact that in the whole of Spain only fifteen Visigothic necropolises have been discovered to date and of this total only about half have proved of any archeological value. The importance of the Silnania Necropolis is also increased by its position near the sea which encourages the hope that it will disclose vestiges of Byzantine civilization, so scarce in Spain. E. T.

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"ANN IN WHITE"

By GEORGE BELLOW, N. A.

Loaned by the Carnegie Institute, Pittsburgh, for exhibition in the Biennial International Exhibition, Venice, Italy, under the joint auspices of the Grand Central Art Galleries and the American Federation of Arts.

## FRENCH SEEK FORGED MILLETS

PARIS.—An attempt is being made by a French magistrate in charge of the investigation of the wholesale forgery of paintings by François Millet and others to discover to whom the forgeries were sold, according to a cable to *The New York Times*.

Jean Charles Millet, the great painter's grandson, and Paul Cazeau, reproducer, have been for the present left at liberty on parole. It is likely, however, even if their cooperation in tracing the false paintings is assured, that it will prove an exceedingly difficult task, because the fabrication has been going on for nearly ten years and Cazeau has been industrious. One of the false Millets, it is stated, was resold in England recently for \$60,000.

Picture dealers interviewed on May 5th sought to maintain that the number of forgeries could not be as great as was stated. The price usually asked

by young Millet was \$4,000 for Cazeau's admirable imitations of his grandfather's work, which it is stated he signed himself with his grandfather's name. Sometimes, as in the case of "Le Vanneur," the painting which led to the discovery of the fraud, he made the mistake of signing at the top, whereas Millet always signed at the bottom of his pictures.

Many pictures sold by young Millet, it is said, were accompanied by a guarantee signed by Charles Millet, son of the famous painter and father of the seller of the fraudulent reproductions. Charles Millet's signature was forged to these guarantees, which were cleverly worded. Thus the history of "Le Vanneur" was given from the time of its exhibition at the Paris Salon of 1848 with just the alteration that it was said to have disappeared and been found in an attic at Maisons Lafitte in 1922, whereas it was in reality burned in a fire in the home of its American purchaser.

Two other paintings of the same subject, with some slight variations by Millet, hang in the Louvre, and the copyist used these and photographs.

Often, in making his reproduction, he destroyed a picture which, it is admitted, was itself of value. At the Barbizon Museum of Millet souvenirs of sixty copies were found, most of them drawings.

Millet, in a declaration to the newspapers on May 5th, sought to throw the whole blame on Cazeau, who, he said, sold him two copies of his grandfather's painting as originals before he admitted they were his own work. Millet in turn had sold them and spent the money and was forced, he says, to continue the traffic. He declared he had never given any false certificates and, furthermore, that for the past two years he had been on bad terms with Cazeau and had ceased all collaboration.

When interviewed on May 5th Cazeau sought to minimize the whole affair, even to the extent of denying some statements he had made to the examining magistrate. He took the line of defense that any prosecution would be absurd as it would kill the picture trade in France. Millet, he declared, was the real culprit as it was he who signed the copies with the

signature of his grandfather and had sold the pictures as authentic.

To the magistrate Cazeau had admitted having painted many copies, but today he said he had painted only about fifteen in Millet's style. Seven of these were sold in England. Millet stated that Cazeau had received \$20,000 as his share of the profits, but Cazeau says he received only \$3,200.

M. Douin, director of the Millet Museum at Barbizon, whose good faith is not questioned, bought from the Millet family many of the pictures which have been seized. About eighteen months ago, he says, he began to doubt the reliability of young Millet and refused to have anything more to do with him.

Later investigations revealed that most of the spurious works put on the market by Cazeau and Millet are still in the hands of dealers in France or other countries.

The principal sales made by the grandson, Jean Charles Millet, were to the Thompson Galleries in London, the investigators learning that he obtained in the neighborhood of a million francs (\$40,000) for the pictures sold to this one concern. Among the falsifications sold to the Thompson firm were several alleged Millets and copies of Corot, Berger, Degas and Daumier, all certified as originals.

Young Millet also received from the Thompson Galleries several authentic works to sell in France, which he disposed of to dealers here but never reimbursed the Thompson house. These works are being sought.

Millet explained his conduct as due to a combination of circumstances, his meeting with Cazeau at a moment when he was in distressed financial circumstances, and the fact that English dealers were so easy to convince of the authenticity of the works he offered.

On May 6th police questioned a Spanish-Italian, Rudolph Perez y Montalbo, who is alleged to have posed as an expert to authenticate the pic-

## FURNITURE SHOW IN BERLIN

BERLIN.—According to a New York *Herald* correspondent, the exposition of furniture—the first large one that Berlin has had in sixteen years—which opened recently in the Kaiserdamm halls around the Funkturm and closed on April 22nd, comprised in its five halls at least three exhibitions: one of modern furniture, to which more than one hundred firms contributed; one showing the evolution of furniture from the time of the Egyptians to the present day, and a special art show entitled, "The Home in Pictures and Pictures in the Home."

The modern furniture was displayed in completely furnished rooms—bed-rooms, living-rooms, dining-rooms, studies and every other room, with the greatest variety of material and color scheme and with consideration for every purse.

The historical survey began with an Egyptian room of the period 1500 years B. C. and included a Cretan room of a century later, examples of the Pompeian, Romanesque and Gothic styles, contrasts between the Italian early Renaissance and the German Renaissance, further examples of Dutch baroque, Louis XIV, German rococo of 1750. Directoire and the Biedermeier style of a hundred years ago.

tures. Perez, a musician, violently resented the charges, declaring he was merely a guitarist and knew nothing about art.

Millet afterward absolved Perez from complicity, saying he had been used as an expert without his knowledge in dealing with an English agent who spoke no French or Italian and could not understand what Perez said.

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UNIQUE HAN POTTERY MORTUARY CENSER DECORATED WITH FIGURES IN THE FULL ROUND AND RELIEF RETAINING VESTIGES OF IRIDESCENT GREEN GLAZE

In the exhibition of Scythian bronzes and Han pottery at the galleries of Ralph M. Chait

## RARE FURNITURE IN FIGDOR SALE

(Continued from page 3)

the rare Eppan Mill specimen with finials in the form of female apes with their young, as well as a massive armchair from the church of St. Orso in Aosta with the Cross of Savoy and the insignia of Amadeus the Vith framed in boldly carved vine motifs. The XVth century Norwegian example, notable for the almost barbaric beauty of the animal and figural carvings on the side panels, is still strongly Romanesque in design. Early Tyrolean and Alpine traveling chairs, derived from the classical forms of antiquity, as well as the more elaborate Swiss interpretations of this type, are also found in the XVth century group. The finest of the French Gothic pieces is an elaborately carved throne chair, adorned with birds amid grape vines. Elegance of design and delicacy of ornament appear in the French Renaissance chairs of the Figdor collection, which include representatives of many types. Severe architectural form combined with the use of intarsia are illustrated by such pieces as the French mid-XVth century chair of state, while many arm and side chairs of the same provenance illustrate both the simple and the elaborate styles of this period.

Among the Italian specimens of the XVth to the XVIIth centuries we again find many of the greatest treasures of the present dispersal. Almost unique in type and decoration are the two armchairs from the Adige River region which in their highly distinctive and expressive carving of figural and geometrical motives represent an art of which but few examples survived. A large series of folding types illustrate Tuscan, Florentine and Northern Italian adaptations of a form originally derived from the antique, while the patrician chairs with lyre-shaped backs and richly carved supports, serving instead of legs are found in a number of notable specimens. The finely proportioned arm and side chairs of the Renaissance, upholstered either in gold tooled leather or in embroidery of the period, together with a few XVIIth century specimens with openwork and arched back rails, complete this group.

Spanish adaptations of Italian XVIth

century styles are well illustrated by several unusually fine examples, notable for the dignity and restraint of their design. A notable feature in this section is the XVth century folding chair with certosina inlay decorating the entire frame, which may be of either Lombardian or Spanish provenance.

Chairs of later date number a group of Austrian, Southern German and Swiss interpretations of the folding chair, many of them richly ornamented with carving in the baroque taste, as well as several important faldistoriums of the XVIth and XVIIth centuries from Steiermark, Danzig and Brunn. An interesting armchair from the Tyrol, dating from the early XVIth century, still preserves a mediaeval form, while a rare spinner's seat of Salzburg XVIth to XVIIth century workmanship, is similar to a specimen in the Germanic Museum in Nuremberg. An extensive series of small slender legged chairs with low backs, carved in a great variety of capricious baroque and rococo motives represent a highly popular Swiss and Southern German type of the XVIth and early XVIIth century. Styles in the use of the church during this period are well typified by an armchair from a cathedral near Ulm, dated 1699. The wing-backed type, which did not make its appearance until the XVIIth century, is also found in a specimen with stretcher and armrests carved with Renaissance grotesques.

The German, Italian, Swiss and Austrian chests form another historically significant group in the Figdor collection. These range from a primitive Alsatian specimen of about 1300, ornamented solely with wrought iron volutes, down to the exquisite Gothic tracery of Italian examples, with flowers framed in ogives. Among the Salzburg pieces is a massive chest with emblems indicative of guild usage; an interesting Lindau piece is dated 1457, while naturalistic floral decoration still holds sway in a Brixen product of about the same period. Other noteworthy chests from Southern Tyrol and Flanders reveal historically important regional variations in the dominant Gothic type.

The Italian chests and cassoni richly deserve more detailed discussion than is possible within the limits of this article. The earliest type of decoration is found in the panel of a Sienese chest of about 1440, with a tournament scene in dura relief, heightened with gilt. Floral inlay of highly perfected style is seen in a massive Lombardian chest of about 1500, while an important Rimini cassone of about 1470, polychromed and partially gilt, has the coat of arms of the Malatesta family applied on the sides. The Florentine travelling chest of about 1500, with the coat of arms of the Medici, is considered by Stegmann the finest existent example of its type. The flat carving of the Annunciation on a little chest from the Adige River region in northern Italy, again reveals the independence of outside influences characteristic of this district.

The more elaborate workmanship of the later XVIth and early XVIIth century in Germany, Austria and Bohemia is revealed by chests with typically rich inlays of architectural motives, flower vases, Renaissance grotesques and mountings in richly wrought iron.

A few Gothic cabinets of massive form illustrate the type from which later developed the rich meuble à deux corps of the French and Italian Renaissance. A large Tyrolean cupboard of about 1500 is entirely covered with intricate low reliefs of vines and birds, while the early use of the linen fold motif is seen in an oak example from Flanders, in which the wide expanse of the door has already been broken into twelve panels. An unusual hexagonal cupboard with compartments above and below shows the Swiss love of polychromy.

The exquisite craftsmanship lavished upon the French XVIth century cabinets and meubles à deux corps is revealed in several striking examples in the Figdor collection. Among these is an example with the doors divided into many small rectangular panels, carved as Stegmann has said, with the delicacy of a Goujon. A baluster cabinet of the same period is in the full taste of the Renaissance, with

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In the exhibition of Scythian bronzes and Han pottery at the galleries of Ralph M. Chait.

angel head and acanthus motives accenting the charming inlay of running vines. Two Auvergne pieces, a credenza chest and a narrow three-door cabinet with beautifully chiseled busts, are outstanding illustrations of their type. A Lyons meuble à deux

corps of about 1600 has the fine sunken paneling and beveling of the earlier prototypes, while a smaller example from the end of the century reveals in its elaborate intarsia work, the characteristic tendency to greater elaboration. Italian cabinets of the Renaissance are illustrated solely by an extremely simple piece from Tuscany, remarkable for the beauty of its proportions and the finely polished grain of the wood.

Turning to the tables of the Figdor collection, one again finds a few early examples which stand as precursors of later types. Among these are several Swiss and Flemish specimens, some with open-work carving in Gothic taste, others still clinging to favorite peasant motives. The most skillful craftsmanship of the period is seen in the Amberg Council House table, which is almost duplicated in Durer's engraving of "St. Jerome in His Study." The French XVIth century tables in the Figdor collection are mainly distinguished by their simplicity and beauty of proportion. There are several important extension types, an interesting specimen reminiscent of the settle, and many smaller examples with finely turned legs and heavy stretchers. Notable among the Italian Renaissance furniture in this category are a Florentine octagonal table with massive dolphin and acanthus legs; a simple rectangular walnut example, with simply carved apron; and a Venetian specimen of about 1550, in which the end supports are richly carved with volutes, rosettes and leaves. Among the later pieces a XVIIIth century chest table from the Austrian Alps almost duplicates in its form a Gothic specimen from the north of France, dating nearly two centuries earlier. Also of the XVIIIth century is a Northern German example of

square, massive form, the legs ornamented with motives in late Renaissance taste.

Furniture made especially for the church forms another feature of the Figdor collection. Carved lecterns from Tyrol and Northern Austria reveal in their strength and compactness of design, the consecration of the finest craftsmanship to ecclesiastical purposes, while a Flemish specimen of the XVth century is notable for the realistic modeling of the eagle which serves as finial. Another interesting piece of Gothic church furniture is the oak choir desk from St. Martin's Church in Landschut, with simple ogival carving on the sides.

Several beautifully carved doors and door frames, as well as a few single items that rank as curiosities of their period, are among the distinctive features of this dispersal. The Gothic period is represented by a door from Castle Taufers in Switzerland, carved with a huntsman, deer and dogs in the midst of bold leafage. Of the XVIth century there is a French door casing bearing an inscription on the frieze and a bust in relief on the pointed pediment, while Gubbio craftsmanship of the late XVth century finds superb expression in the beautiful panels in intarsia work and carving which cover the remarkable walnut door from the palace of the Duke Urbino da Montefeltre.

Children's side and armchairs of the Gothic period, the beautiful Clermont-Ferrand cradle and an almost primitive specimen from Northern Italy; a strange Tyrolean apparatus of the XVIth century, designed for the manufacture of vermicelli, and a mirror of polished bronze, similar to that in one of Zasinger's engravings, add the final intimate note to the late Dr. Figdor's brilliant collection.

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## Art From French Chateau in Rains Sale

The 1930 auction season closes most auspiciously with the sale of the interesting collections of the late Comte de Richemont and that of the Baron Pichon of Paris, which through the offices of Mr. Richard G. Sussman, art expert, critic and member of the Association Generale de la Presse of Paris, comes to the Rains Galleries, 3 East 53rd Street, for sale on Thursday, May 15, at 2:15 P. M.

The contents of the Chateau de Criquetot sur Ouveille, the former residence of the Comte de Richemont, which has now been purchased by the French government as a monument of historical interest, number a group of fine Gobelin, Aubusson, Flemish and Brussels tapestries of the XVIth, XVIIth and XVIIIth centuries, as well as furniture of the Gothic, Renaissance and the Louis XIII, XIV and XV periods. Many of the latter series are covered with excellent examples of contemporary needlepoint and petit point.

A XVIth century altar cabinet, a rare Gothic cross and an interesting Byzantine painting, are included in the sale, together with a number of tables, stools, poudreuses, chairs, mirrors, andirons and other furnishings of this famous Chateau.

From the collection of the Baron Pichon come two noteworthy tapestries which are included in the sale. One of these, a Louis XIV Gobelin weave ordered by the King for his minister, Colbert, was at the request of the Curator of the Carnavalet, M. Jean Robiquet, exhibited at the Museum of Bagatelle prior to its departure from the country. The other, also a masterpiece from the Gobelin looms of the Louis XIV period, has as its subject "The Surprized Nymph" and is woven with borders after the cartoons of Bérain.

While practically all of the articles in the sale are antique, one concession has been made to modern art. This is the bronze statue by the well known French sculptor, Alexander Morlon, in a superb cast made by Rudier, who won fame through his work for Rodin. The example in the Rains dispersal is the first casting of this work, a similar piece having been ordered after its exhibition at the Salon d'Automne by the city of Paris for one of its historical parks.

All of the pieces to be sold on Thursday, May 15th, will be on exhibition

## HIGH PRICES FOR OLD SILVER

LONDON.—Some exceptionally important articles of early English and foreign silver, from various sources, named and unnamed, came up for sale at Sotheby's on April 10th and produced a total of £14,675, according to *The Times*.

The chief lot was a James I silver gilt steeple cup and cover, the latter with a pierced triangular steeple, 18 3/4 inches high, London, 1619, the maker's mark, "F. W.," superimposed, weighing 25oz., and inscribed "Elizabeth Montagu, Duchess Dowr. of Buccleuch and Queensbury, 1817." This cup was exhibited at Seaford House in 1929, and was in the collection of Lord Montagu of Beaulieu; it was sold "all at," the initial bid of £500 eventually reaching £3,300, Messrs. Crichton being the purchasers with the Goldsmiths and Silversmiths' Company as underbidders. The price works out at £132 per oz.; a Communion cup by the same maker is at Burford St. Martin Church, Wiltshire.

This cup was one of thirty lots, "the property of a gentleman," which included the most important pieces in the sale. Among these were an Elizabethan tall beaker, parcel-gilt and of cylindrical shape, engraved with scrollwork, etc., 6 1/2 inches high, London, 1589, the maker's mark, "M" with line across, 9oz. 11dw., sold at 1,250s. per oz.—£596 17s. 6d. (Permain); a Charles II small wine cup, the bowl with four panels, nearly 3 inches high, London, 1662, 2oz. 6dw., at 700s.—£80 10s.; a James I tall beaker, engraved with old English flowers, 6 inches high, London, 1610, 7oz. 18dw., at 1,040s.—£410 16s. (both bought by Messrs. Mallett); a William III cylindrical castor, 7 1/4 inches high, by C. Canner, London, 1698, 8oz. 13 dw., at 230s.—£99 9s. 6d. (Comyns); a Commonwealth wine cup, the bowl formed as a sexfoil flower suggesting a tulip, nearly 4 inches high, London, 1652, 3oz. 1dw., at 1,750s.—£266 17s. 6d. (Coutts); another, smaller but of similar form, nearly 3 inches high, London, 1654, 1 3/4oz., at 940s.—£82 5s. (Bois); a Charles I beaker, engraved with conventional foliage, nearly 4 inches high, London, 1628, 4oz. 11dw., at 610s.—£138 15s. 6d. (Mallett); a Commonwealth beaker, nearly 4 inches high, London, 1657, 3oz. 9dw., at 660s.—£113 17s. (Tessier); a Charles II beaker, 4 1/4 inches high, London, 1639, 5oz. 1dw., at 540s.—£136 7s. (Coutts); a Queen Anne beaker, engraved with

Chinese birds, etc., 5 1/2 inches high, London, 1713, 9oz. 6dw., at 150s.—£69 15s. (S. H. Harris); a Charles II circular dish engraved with the arms of Rolt, nearly 11 inches diameter, London, 1664, 15oz. 2dw., at 260s.—£196 6s. (Permain); a Commonwealth porringer, 4 inches diameter, London, 1649, 6oz. 13dw., at 160s.—£118 (Lethaby and Christopher); a William III beaker, 3 inches high, London, 1695, 3oz. 3dw., at 220s.—£34 13s. (S. H. Harris); a James II tankard, by J. Jackson, London, 1685, 36oz. 3dw., at 140s.—£250 1s. (Willson); a Charles I perfume burner in three sections, embossed with Stuart flowers and leaves, London, 1628, 16 1/4oz., sold "all at" £360 (Goldsmiths' and Silversmiths' Company); and a Queen Anne cruet of "Warwick" type, containing a pair of cut glass bottles with silver mounts, and a set of three castors, by E. Pearce, London, 1709—£390 (Permain).

Among seven lots, the property of a lady, were a George I plain casket and cover, engraved with coat of arms, by J. Fraillon, London, 1716, 20 1/4 oz., at 250s.—£253 2s. 6d. (Tessier); a pair of sauce boats by Paul Lamerle, 1741, 28oz. 11dw., at 155s.—£221 5s. 3d. (Chapman); a set of four salt cellars, by the same, 1742, 28 3/4oz., at 165s.—£237 3s. 9d.; and a set of four candlesticks, by the same, 8 inches high, 1742, 61oz. 17dw., at 85s.—£262 17s. 3d. (both bought by Messrs. Crichton). Mr. Reginald Pole's 22 lots included a George II small tea kettle, with coat of arms, by J. Smith, 1730, 49oz.—£340 (Crichton); and other properties included a Dutch beaker engraved with scriptural subjects, 1683, 8 1/4 inches high, 14oz. 2dw.—£130 (De Haan); a German silver-gilt figure of a cock, the body formed as a coconut, by D. Michael, Augsburg, 1580, 11 inches high—£125 (Mott); a nautilus cup with carved shell bowl, 12 inches high, XVIth century, probably Dutch—£600 (Permain); an Irish dish ring, pierced and embossed with subjects from Aesop's Fables, Dublin, 1772, 8 inches in diameter, 18oz., 13dw., at 280s.—£149 2s. (Crichton); a pair of George I flagons, 10 1/2 inches high, by J. Clifton, 1720, 75oz. 11dw., at 115s.—£434 8s. 3d. (Comyns); a Charles I porringer and cover, embossed with leaves, London, 1668, 20oz. 17dw., at 470s.—£489 19s. (Crichton); a pair of Elizabethan beakers, 5 1/4 inches high, 1572, 11 3/4oz., at 450s.—£264 7s. 6d. (Permain); and an Elizabethan silver-gilt mounted coconut cup, engraved with birds, figures, etc., 8 3/4 inches high, 1580—£200 (Mallett).

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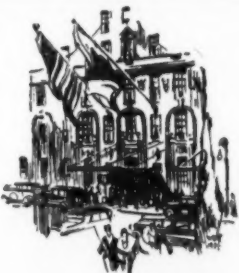
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## American Art Sent to Venice For Biennial

(Continued from page 7)

Italian exhibition by a bust of Maestro Ottorino Respighi by Don Gelasio Gaetani, former Italian Ambassador to Washington, who has recently taken up sculpture.

A complete list of the works included in the American section follows:

### PAINTINGS

Karl Anderson, N. A., "Portrait of Mrs. Buell," loaned by Grand Central Art Galleries.  
Gifford Beal, N. A., "Parade of Elephants," loaned by the Phillips Memorial Gallery.  
Cecilia Beaux, N. A., "Alice," loaned by Mrs. H. P. Davison, New York.  
George Bellows, N. A., "Ann in White," loaned by Carnegie Institute of Pittsburgh, Pennsylvania.  
Frank W. Benson, N. A., "Against the Morning Sky," loaned by the artist.  
Louis Betts, N. A., "Miss Mary," loaned by the artist.  
Emil J. Blstran, "Winter Sleep," loaned by the artist.  
Ernest L. Blumenschein, N. A., "Adobe Church," loaned by the artist.  
Max Bohm, N. A., "Col. Driscoll," loaned by Mrs. Max Bohm, New York.  
Alexander Brook, "Reginald Marsh," loaned by Downtown Gallery, New York.  
Roy Brown, N. A., "Big Hill," loaned by Grand Central Art Galleries.  
George De Forest Brush, N. A., "Portrait of a Lady," loaned by Carnegie Institute, Pittsburgh, Pennsylvania.  
Bryson Burroughs, N. A., "Europa," loaned by the artist.  
Ettore Caer, "The Southern Girl," loaned by Grand Central Art Galleries.  
James Chapin, "Emmett Marvin, Farmer," loaned by Phillips Memorial Gallery.  
Charles Chapman, N. A., (Three Water Oils) "The Green Hills," "Sea Breezes," "Maiden and Troll," loaned by Grand Central Art Galleries.  
Glenn Coleman, "Gloucester Harbor," loaned by Downtown Gallery, New York.  
John E. Costigan, N. A., "In the Woods," loaned by Grand Central Art Galleries.  
E. Irving Couse, N. A., "Flute Music," loaned by Grand Central Art Galleries.  
Bruce Crane, N. A., "The Swimming Hole," loaned by Frederick T. Ackerman, Esq., New York.  
Arthur B. Davies, "A Breathing Sacrifice," loaned by Ferargil Galleries.  
Charles H. Davis, N. A., "On the West Wind," loaned by Grand Central Art Galleries.  
Stuart Davis, "Rue des Rats," loaned by Downtown Gallery, New York.  
Sidney E. Dickinson, N. A., "Self Portrait," loaned by Houston Museum of Fine Arts, Houston, Texas.  
Nicolai Fechin, "Corn Dancer," loaned by the artist.  
Anna Fisher, A. N. A., "The Goddess of Mercy," loaned by the artist.  
John F. Follinsbee, N. A., "Lehigh Canal," loaned by the artist.  
Frederick C. Frieseke, N. A., "The Bathers," loaned by the artist.

Maurice Fromkes, A. N. A., "Decorative Nude," loaned by Grand Central Art Galleries.  
Howard Giles, N. A., "139th Psalm," loaned by Grand Central Art Galleries.  
Anne Goldthwaite, "Stewart Reinhart," loaned by Downtown Gallery, New York.  
Lillian Westcott Hale, A. N. A., "T. S. Hardin, Esq.," loaned by Grand Central Art Galleries.  
Samuel Halpert, "Picnic," loaned by Downtown Gallery, New York.  
Childe Hassam, N. A., "Fifth Avenue in Winter," loaned by Carnegie Institute of Pittsburgh, Pennsylvania.  
Charles W. Hawthorne, N. A., "The First Mate," loaned by Grand Central Art Galleries.  
Robert Henri, N. A., "Indian Girl," loaned by Mrs. John N. Cary, Indianapolis, Indiana.  
Eugene Higgins, N. A., "The Storm," loaned by Babcock Gallery.  
Charles Hopkinson, N. A., "Family Group," loaned by the artist.  
Edward Hopper, "Sunday on Main Street," loaned by Phillips Memorial Gallery.  
Ernest Ipsen, N. A., "Capt. Robert A. Bartlett—Navigator-Explorer," loaned by Grand Central Art Galleries.  
John C. Johansen, N. A., "The Hunters," loaned by Grand Central Art Galleries.  
Leo Katz, "Mont Blanc, Clouds and Rain-bow," loaned by the artist.  
Bernard Karfiol, "Portrait of a Boy," loaned by Phillips Memorial Gallery.  
Rockwell Kent, "Road Roller," loaned by Phillips Memorial Gallery.  
Leon Kroll, N. A., "Mulberry Bend," loaned by Ferargil Galleries.  
Ernest Lawson, N. A., "High Bridge," loaned by Ferargil Galleries.  
Jonas Lie, N. A., "The Woolworth Building," loaned by Mrs. Peter Arrington, Warrenton, North Carolina.  
George Luks, "Ducks, Morris Canal," loaned by Phillips Memorial Gallery.  
M. Jean MacLane, N. A., "In Her Nineteenth Year," loaned by Walter L. Clark, Esq., New York.  
Gari Melchers, N. A., "Portrait of Mrs. John Work Garrett," loaned by the artist.  
Willard L. Metcalf, "Approaching Autumn," loaned by Milch Galleries.  
Jerome Myers, N. A., "Evening on a Pier," loaned by Phillips Memorial Gallery.  
Hobart Nichols, N. A., "Autumnal Snow," loaned by Grand Central Art Galleries.  
Leonard Ochtman, N. A., "Winter," loaned by Grand Central Art Galleries.  
Marie Danforth Page, A. N. A., "Sisters," loaned by Grand Central Art Galleries.  
Henry W. Parton, N. A., "Vanity," loaned by National Arts Club, New York.  
Van Dearing Perrine, A. N. A., "October Afternoon, No. 2," loaned by Grand Central Art Galleries.  
Marjorie Phillips, "Willmore Valley," loaned by Phillips Memorial Gallery.  
Joseph Pollet, "Through the Locust," loaned by Downtown Gallery, New York.  
Abram Poole, "Spanish Sisters," loaned by Carl Hamilton, Esq., New York.  
Maurice Prendergast, "Near Nahant, Massachusetts," loaned by Phillips Memorial Gallery.  
Hovsep Pushman, "The Sacred Horse," loaned by Grand Central Art Galleries.  
Ellen Emmet Rand, A. N. A., "Marguerite," loaned by the artist.  
Edward W. Redfield, "Laurel Road," loaned by the artist.  
Nicholas Roerich, "The Unspilled Chalice," loaned by Roerich Museum.

Sviatoslav Roerich, "Portrait of Nicholas Roerich," loaned by Roerich Museum.  
Julius Rolshoven, A. N. A., "Maria," loaned by Grand Central Art Galleries.  
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Max Weber, "Two Models," loaned by Downtown Gallery, New York.  
J. Alden Weir, N. A., "The Fur Pelisse," loaned by Macbeth Gallery.  
Irving Wiles, N. A., "Portrait of Katherine Pendleton Arrington," loaned by Mrs. Peter Arrington, Warrenton, North Carolina.  
Charles H. Woodbury, N. A., "The Bow Wave," loaned by Grand Central Art Galleries.  
Marguerite Zorach, "Boy with Cello," loaned by Downtown Gallery, New York.

### SCULPTURE

Hunt Diederich, "Centaur and Faun," loaned by the artist.  
Leo Friedlander, "Decorative Head," loaned by Grand Central Art Galleries.  
John Gregory, A. N. A., "Confucius," loaned by Fifty-sixth Street Galleries.  
Malvina Hoffman, A. N. A., "Bali Boy," loaned by Fifty-sixth Street Galleries.  
Martinique Woman," loaned by Grand Central Art Galleries.  
Anna Hyatt Huntington, N. A., "Baby Deer," loaned by the artist.  
C. Paul Jennewein, A. N. A., "Cupid and Gazelle," loaned by Fifty-sixth Street Galleries.  
Edward McCartan, N. A., "Artemis," loaned by Fifty-sixth Street Galleries.  
Hermon A. MacNeil, N. A., "Sun Vow," loaned by Milch Galleries.  
Paul Manship, N. A., "Flight of Europa," loaned by Fifty-sixth Street Galleries.  
Albin Polasek, A. N. A., "Girl with Bubble," loaned by Fifty-sixth Street Galleries.  
A. Phimister Proctor, N. A., "Princeton Tiger," loaned by Fifty-sixth Street Galleries.  
Adolph A. Weinman, N. A., "Rising Sun," loaned by Grand Central Art Galleries.

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## Valentiner Opens Detroit's Exhibition of Rembrandts

DETROIT.—Just before the opening of the great loan exhibition of paintings by Rembrandt, Dr. William R. Valentiner addressed those who had gathered for the first view. About a thousand men and women from many cities in the United States and Europe were seated in the auditorium of the Detroit Institute of Arts. Dr. Valentiner's speech, inaugurating the exhibition, follows:

"You are to have the rare privilege tonight of viewing a portion of the life work of one of the greatest masters of all time. What has been scattered to the winds for three centuries is gathered together again and stands before you in a comprehensiveness which few are permitted to see. The books which have been written about Rembrandt number in the hundreds, like the literature on Shakespeare or Goethe. But consider for a moment how few of those who devoted half their lives to the study of the artist ever saw together at one time as many of his masterpieces as you are permitted to see tonight.

"The first Rembrandt exhibition took place in Holland in 1898 as part of the celebration of the accession of Queen Wilhelmina. England, who deserves so much credit for her exhibitions of old masters, followed in 1900, and two years ago, within her great Dutch exhibition, again assembled a large number of Rembrandt's works. Here in America only one attempt has been made—at the time of the Hudson-Fulton Exhibition in New York in 1909—to give an idea of the wealth of Rembrandts in this country. At that time thirty paintings were assembled. Finally, in a Rembrandt exhibition held in Berlin early in the present year, twenty-five paintings by the artist were shown. We have been able to bring seventy-five paintings together in our exhibition. It is the first one in America to be devoted to Rembrandt alone.

"Such an undertaking, in which are gathered together again the scattered creations of the artist, is witness of the imperishability and strength of great art. Not alone does it preserve itself, as it were—how few of the works of Rembrandt have been lost!—it is indestructible, and it constrains us of today to set everything in motion to see its productions united again in order to be able to better extol it in all its greatness.

"What you see assembled here has been consecrated by the centuries. Works which were created in a narrow Dutch room in an unknown house of the Amsterdam Jewish quarter have conquered the world until today they are deemed worthy of dwelling in the mansions of the greatest of the land. With their unpretentious individual conception of life, they seem to look down with the quiet smile of the philosopher upon their luxurious surroundings. Out of the low rooms in which they were created they have moved into the splendid, lofty halls of a young city museum, which seeks to obtain only the greatest treasures of culture. It is scarcely possible to conceive a greater contrast than the place where Rembrandt produced his works and our public exhibition rooms, which we hope will be peopled with hundreds of visitors. In solitude the artist wrestled with his problems and brought forth his creations stirred by

deep inner struggles. More than others, he required for his work the strongest spiritual concentration, which finally made him scorn society and become almost a social outcast. Now he has disappeared and the result of his life work stands before us, whose lives are lived so rapidly and who are accustomed to enjoy art in great collections, seated in comfortable easy chairs. But we must not forget that it is the power of quiet hours, of a slowly-thought-out method of working which draws us to his paintings. It demands of us only that we lose ourselves in them in stillness, with an intensity which corresponds to the earnestness with which they were created. Only then can we participate in the complete content of the creations so filled with spiritual force and the fruit of experience.

"Let us not too quickly judge even those works which at first glance perhaps move us little. As with human beings, it is often the best among the works of art which do not reveal themselves at first glance. But none of these paintings, not even the smallest, deserves a light or entirely adverse judgment, there is none unworthy of reverent approach. These works have held their own through the centuries, and shall they not hold their own with those who hastily see them for the first time today? Let us believe that it lies then, not with the old masters, but with the spectator.

"But, perhaps, with none of the old masters is the danger of not being understood less than with Rembrandt. None stands, humanly speaking, so near to us; there is none whose philosophy of life projects itself so far into our time as his.

"Rembrandt was the first to observe the social class distinctions of modern life, and he has analyzed the problem in his own way, the problem which today still occupies the center of the stage and which before him no one in art and, after him, no one else has expounded with so true a skill.

"Rembrandt is anything but a preacher of class hatred; what he demands is the bridging over of antagonisms through human understanding and by the humane deeds of the individual. He knew only one standard of measuring value, that of spiritual worth, and never ceased pointing out that all outer appearance is immaterial and that clothes do not make the man. He hung the most splendid mantle about the poorest model and put the meanest garment, devoid of ornament, on the man of highest rank. He represented the poor, rich; and the rich, poor. Thus, in his way, he solved the social problem by seeking to recognize and knowing how to

value the real worth of human beings, to whatever social level they might belong. Although nothing is further from him than the preaching of morality—which to be sure is an unesthetic matter—he still has unconsciously filled his art with high moral force. There was a time, in the pre-revolutionary period of the XVIIIth century, when men did not choose to know of this humane philosophy, which included in the spiritual life the lowest layer of the population; when the beautiful seeming of the upper level of society was admired above everything else. This was the period in which Rembrandt's art was the least esteemed. As the art of the court spread out from France over Europe—it had already begun at the end of Rembrandt's career—his name faded, but it was only for a short time. After the French Revolution, when democratic ideas began to permeate European society, his prestige rose quickly again, and since the middle of the XIXth century, when everyone has been confronted in one way or another with the human claims of modern society, he began to occupy the high position in general esteem which he has ever since retained.

"Although it has little to do with art, we are always tempted to know something of the man who created these undying wonder works of the past, the man who here and there looks out at us from his paintings, who, though incorporeal, still lives in his work. We may marvel, perhaps, that he was a simple miller's son who tells us those wondrous tales of the proud character of his nation which had gained freedom for itself through long struggle, who, so true-hearted and serious-minded, acquaints us with the heroes of the Old and the saints of the New Testament, who knew how to transform the wisdom of Aristotle and the poetry of Homer into visible shape, and who describes more eloquently than anywhere in art the suffering of the Jewish people and the poor of Holland. And yet again we should not wonder! Who other than a man of the people, who in his own person experienced reverses of fortune from a society who had condemned him, could speak with so much understanding? Who other than one like him, self-taught, who read the Bible and the classic authors, would be able to give them so personal an interpretation?

"Our exhibition gives a vivid presentation of the career of the artist. There are self-portraits which show the young painter with his plump, rustic features at the beginning of his twenties, and again somewhere we see the head ennobled and beautified with the spiritual ripeness of age—a transformation in the refinement of a human face of which humanity can be proud. We will see there several portraits of the father and

one of the mother, from whom the artist received the best inheritance. We will find pictures of the artist's first love, a cheerful-looking, simple little Dutch girl; some of the genteel Saskia, and others of the modest Henrickje, with her kind, devoted glance. There are portraits of the young Titus, the darling of our artist, at different stages of his development, which speak of the anxiety of the father for the delicate youth. We meet there portraits from the first Amsterdam period, which are, above all, true portrayals of the strong race which freed Holland: merchants, officers, statesmen, and again the splendid portraits of the last period, in which we find so much similarity among the sitters from the fact that they are stamped with the artist's own personality. Finally there are landscapes and still lifes, mythological, historical, and religious paintings.

"Yet in the case of Rembrandt nothing is really said with the statement of the outer themes of the paintings. Numerous painters have handled similar themes, as there have been thousands of painters who were no Rembrandts who have had careers similar to that of the artist. In what does the difference lie? Why has each of his paintings a peculiar, indefinable ring, which makes up the substance of his art? This last and most essential quality can be as little explained as the growth of a rare flower, as the magnitude of the mountains or the spaciousness of the sea. As a man Rembrandt was only the child of his age, but when he grasped the brush a god moved his hand and angels whispered visions in his ear as to the saints of the Bible in his pictures.

"It is remarkable that we can still enjoy this last expression of his art in the finest radiations of his handwriting. For, unlike the creations of great masters of music or of poetry of the past, the directing of the hand, the technic of the master himself is present and preserves for us the first inspiration of his art in all its purity. When we compare then the series of works of Rembrandt in our exhibition with the dramas of Shakespeare or the nine symphonies of Beethoven, we still have the advantage with this presentation in that we do not need as interpreter a modern theatre or the conductor of an orchestra, but participate, as it were, in the performance of the master himself.

"But what perhaps affects us most deeply in this master presentation, remaining with us unforgettably even after a first tour of the galleries, is the expression of the eyes of all these figures, shining forth out of the darkness. What means this uncertain and distant glance, in which the consciousness of infinity is so clearly expressed? Let me try in concluding to give an answer. This forlorn expression of the eyes is found nowhere in art be-

fore Rembrandt. The glance of the figures in the primitive art of the preceding period, in the XVth and XVIth centuries, is close by and firmly fixed upon the present or, when religious subjects are treated, is directed with devout expression upon the adored object. They are like the eyes of children which still do not see very far.

"I believe the reason to be the different adjustment of mankind to the universe after the end of the XVIth century, when it was discovered that the earth revolved, that it was not the center of the universe but only a part of a solar system which itself was only a tiny portion of the Milky Way. Until still late in the Renaissance the visible world was the ultimate. The conception of antiquity had persisted throughout the Middle Ages. The earth was flat. At its edges—at not too great a distance—the dome of heaven arched over it like a bell. The stars were holes through which the light of heaven shone out, the heaven in which the gods and saints had their dwelling. There was a pleasant conception of the world. Man was the most significant creation of the universe. He ruled not only the earth, but—if he was in good standing with the gods—the universe as well. He could go about like a king, conscious of his kingship. It was quite otherwise with the man whose consciousness soared into infinite space, to whom it was clear that, instead of a few miles, hundreds of thousands of light years separated him from the nearest fixed star. The world became unbounded where formerly it was circumscribed; man dwindled into nothingness where before he had been Lord of Creation.

"Rembrandt is the first to express in art this feeling of the modern man. The self-consciousness of the early Italian portraits or of the Greek statues has been lost. In his figures is the glance of the modern man, staring, lost, and shaken, unsteadily anchored, into infinity.

"As a counterbalance—this also we see clearly delineated in Rembrandt's art—the modern man withdraws frightened into himself, concentrating upon the thing nearest to him, enclosed in narrow lodgings, absorbed like Faust in his thoughts. He no longer goes about with raised head like the Greeks, but is submerged in himself. His being becomes more introspective. Fortune shines upon him out of a narrow circle, as the lighting of the darkness in the center of Rembrandt's compositions.

"Between this feeling of comfortable nearness and the outlook into a mute infinity hover the figures of Rembrandt, the prototype of the modern man. We find ourselves mirrored in Rembrandt's world and in this lies the comfort of the message of this universal seer."

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# Calendar of Exhibitions in New York

**Ackerman Galleries, 50 East 57th St.**—Etchings and Prints by American and British Artists.

**Thomas Agnew & Sons, 125 East 57th St.**—Old masters.

**"An American Place," 509 Madison Ave.**—By request a special exhibition of paintings by Charles Demuth, Arthur G. Dove, Marsden Hartley, John Marin and Georgia O'Keeffe, during May.

**The American Women's Association Club-house, 353 West 57th Street**—Open art show of paintings, sculpture, etchings and drawings, May 10th to 31st.

**Arden Gallery, 460 Park Ave.**—Seventh annual exhibition of the New York chapter of the American Society of Landscape Architects, garden sculpture, garden furniture, animal pottery by Wharton Esherick, carved furniture by Carroll French, rugs, ceramics by Varnum Poor, through the spring.

**Argent Galleries, 42 West 57th St.**—Exhibition of work of members of the National Association of Women Painters and Sculptors, to May 30th.

**Art Center, 65 East 56th St.**—Ninth Annual Exhibition of Advertising Art, shown by the Art Directors Club, to May 31st. Collection of photographs made by J. H. Mackay, Regional President of the Pictorial Photographers of America for Eastern Canada, to May 24th. Work by the New York Society of Craftsmen and Mexican Crafts, semi-permanent.

**Babcock Art Galleries, 5 East 57th St.**—Exhibition of watercolors by Charles Schlein, to May 17th.

**Balzac Galleries, 102 East 57th St.**—Exhibition of paintings by Max Band, to May 17th.

**Barbizon Branch Gallery of the Art Center, 140 East 63rd St.**—New York as Seen by the Etcher, to May 26th.

**Belmont Galleries, 576 Madison Ave.**—Primitives, old masters, period portraits.

**Boehler & Steinhilber, Inc., Ritz Carlton Hotel, Suite 729.**—Paintings by old masters.

**Bonaventure Galleries, 536 Madison Ave.**—Autographs, portraits and views of historical interest.

**Bourgeois Galleries, 693 Fifth Ave.**—Fine paintings.

**Bower Galleries, 116 East 56th St.**—Paintings of the XVIIIth, XVIIIth and XVIIIth century English school.

**Brooklyn Museum, Eastern Parkway, Brooklyn.**—Exhibition of posters from the Chicago 1933 World's Fair competition and Scandinavian posters, in the print galleries, to May 31st. Marble bust of Sander Petöfi by Alexander Finta, to May 15th.

**James D. Brown, 598 Madison Ave.**—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

**Brummer Gallery, 27 East 57th St.**—Works of art.

**Burchard Galleries, 15 East 57th St.**—Exhibition of early Chinese art.

**Butler Galleries, 116 East 57th St.**—Currier and Ives prints, through May.

**Carlberg & Wilson, Inc., 17 East 54th St.**—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

**Ralph M. Chaff, 600 Madison Ave.**—Exhibition of Scythian bronzes and Han pottery, May 12th to June 1st.

**Chambrun Galleries, 556 Madison Ave.**—Exhibition of thirty French painters and etchers of 1930, and drawings, etchings and paintings by Foulita, through May.

**Charles of London, 730 Fifth Ave. (the Heckscher Building).**—Paintings, tapestries and works of art.

**Daniel Gallery, 600 Madison Ave.**—A group of American paintings, through May.

**De Hauke Galleries, 3 East 51st St.**—Exhibition of watercolors and drawings by Marquet, Thomsen, Coubine and Asselin, to May 29th.

**Delphic Studios, 9 East 57th St.**—Exhibition of drawings, watercolors and lithographs by Orozco, Benton, Robinson, Maroto and Merida, through May.

**Herbert J. Devine Galleries, 42 East 57th St.**—Exhibition of the Sunglin Collection of Chinese and Scythian Art, through May.

**Downtown Gallery, 113 West 13th St.**—Exhibition of paintings and sculpture by 21 contemporary American artists in the Daylight Gallery, to May 10. Exhibition of 1930 paintings from Africa and Europe, by Pop Hart, May 10th to 30th.

**A. S. Drey, 680 Fifth Ave.**—Old paintings and works of art.

**Dudensing Galleries, 5 East 57th St.**—Paintings by Konrad Cramer and Adolf Gottlieb, winners of our 1929 summer competition, through May.

**Durand-Ruel Galleries, 12 East 57th St.**—Summer exhibition of French paintings.

**Ehrlich Galleries, 36 East 57th St.**—Exhibition of six important English portraits and paintings by Zoffany, to May 17th.

**Ferargli Galleries, 37 East 57th St.**—Spring exhibition of garden sculpture. Paintings by Guyrah Newkirk, and pencil portraits by Rebecca Lindon Taylor, to May 10th. Paintings by Ilah M. Kibbey, May 12th to 24th.

**Fifty-sixth Street Galleries, 6 East 56th St.**—Special exhibition of sculpture for house, garden and grounds, through May. Portraits and figure paintings by E. Pascual Monturiol and decorative sculpture by Jane Davenport, to May 10th. Paintings and pastels by Everett Shinn, through May.

**G. R. D. Studio, 58 West 55th St.**—Exhibition of paintings and drawings by Bridgman, Neff, Stenberg and Washburn, to May 17th.

**Gainsborough Galleries, 222 Central Park South.**—Old and contemporary masters.

**Gallery of Living Art, 100 Washington Square East.**—Permanent exhibition of progressive XXth century artists.

**Pascal M. Gatterdam Art Gallery, 145 West 57th St.**—Exhibition of paintings by American artists with a special group by Anthony Thieme.

**Goldschmidt Galleries, 730 Fifth Ave.**—Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal.**—Annual Founders' Exhibition, May 15th to November 1st.

**Hackett Galleries, 9 East 57th St.**—Exhibition of paintings by Dietz Edzard.

**Harlow, McDonald & Co., 667 Fifth Ave.**—Exhibition of early American Sporting prints and new etchings by Marguerite Kirmse, through May.

**P. Jackson Higgs, 11 East 54th St.**—Authenticated old masters.

**Holt Gallery, 630 Lexington Ave.**—Contemporary American art.

**Edouard Jonas Gallery, 9 East 56th St.**—Paintings by French XVIIIth century artists and other old masters.

**Kennedy Galleries, 785 Fifth Ave.**—Special exhibition of fine and rare old English sporting prints, through May.

**Keppel Galleries, 16 East 57th St.**—Exhibition of etchings and dry points by Cadwallader Washburn, through May.

**Thomas Kerr, 510 Madison Ave.**—Antiques.

**Madison Ave.**—American etchers.

**Kleinberger Galleries, 12 East 54th St.**—Old masters.

**Jan Kleykamp Galleries, 5 East 54th St.**—Primitive negro art.

**Knoedler Galleries, 14 East 57th St.**—Exhibition of engraved portraits of fifty persons of importance, XVIIIth through the XIXth century, to May 31st.

**Kraushaar Galleries, 680 Fifth Ave.**—Etchings by Legros and Bauer, to May 29th.

**J. Leger & Son, 695 Fifth Ave.**—Paintings by old masters.

**John Levy Galleries, 559 Fifth Ave.**—Old masters.

**Little Gallery, 29 West 56th St.**—Exhibition of hand built pottery by Leon Volkmar and special table arrangements, to May 17th.

**Macbeth Gallery, 15 East 57th St.**—Exhibition of a group of paintings reviewing the season's exhibitions at the Macbeth Gallery, through May and June.

**Macy Galleries, 6th Floor, East Building.**—Exhibition of etchings by contemporary artists.

**Metropolitan Galleries, 578 Madison Ave.**—American, English and Dutch paintings.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.**—Exhibition of the H. O. Havemeyer collection, through November 2nd. Exhibition of Coptic and Egyptian-Arabic textiles from the Museum collection and a loan exhibition of Fire-arms of the XV-XIXth Centuries, May 11th through October 31st. Loan exhibition of Japanese peasant art, European and American samplers of the XVIIIth through the XIXth century, etchings by the Tiepolo family, prints (selected masterpieces) and prints by Winslow Homer, continued.

**Milch Galleries, 108 West 57th St.**—Exhibition of selected paintings by American artists including a group by Childe Hassam, during May.

**Montross Gallery, 785 Fifth Avenue.**—Exhibition of paintings by Russell Cheney, to May 17th.

**Roland Moore, Inc., 42 East 57th St.**—Chinese art.

**Morton Galleries, 49 West 57th St.**—Watercolors by John Alger, to May 12th. Paintings by Erna Lange, May 12th to 26th.

**Museum of Modern Art, 730 Fifth Ave.**—Paintings by Homer, Hyder and Eakins, to June 4th.

**Museum of Natural History, 77th Street and Central Park West.**—Exhibition of creative design, Henriette Reiss method, under the auspices of the School Art League of New York City, to May 17th.

**National Academy of Design, 215 West 57th St.**—Annual members exhibition.

**National Arts Club, 15 Gramercy Park.**—Members' Annual Exhibition of small paintings, through the summer.

**J. B. Neumann, New Art Circle, 9 East 57th St.**—An exhibition of recent work of Hilaire Hiller, to May 10th. Mixed show of European and American moderns, through the summer.

**New York Public Library, 476 Fifth Ave.**—Corridor, third floor, early views of American cities. Portraits in Lithography, Room 321, until October. Exhibition of 50 books of the year by the American Institute of Graphic Arts, Room 112. The Print Room's annual exhibition of recent additions.

**New York School of Applied Design for Women, 160 Lexington Ave.**—General exhibition.

**New York School of Fine and Applied Art, 80th St. and Broadway.**—Students' Annual Exhibition, May 15th through 19th.

**Newhouse Galleries, 11 East 57th St.**—Decorative portraits and landscapes of the XVIIIth century.

**Arthur U. Newton, 4 East 56th St.**—XVIIIth century English portraits and sporting pictures.

**O'Hana and O'Hana, Inc., 148 East 57th St.**—Spanish and French antiques, primitives, objets d'art.

**Opportunity Gallery, The Art Center, 65 East 56th St.**—Seventh exhibition, selected by William Zorach, to May 15th.

**Frank Partridge, 6 West 56th St.**—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

**Pearson Gallery of Sculpture, 545 Fifth Ave.**—Antique and modern bronzes.

**Portrait Painters' Gallery, 570 Fifth Ave.**—Group of portraits of famous persons by well known sculptors.

**The Potter's Shop, 755 Madison Ave.**—Exhibition of porch decorations and woodcuts by William Muir, to May 14th.

**Reinhardt Galleries, 730 Fifth Ave.**—Exhibition of paintings by old masters and modern French and American artists.

**James Robinson, 731 Fifth Ave.**—Exhibition of old English silver, Sheffield plate and English furniture.

**Roeber Art Center, Riverside Drive at 103rd St.**—Exhibition of work of students of the Master Institute of Roeber Museum, to May 17th.

**Rosenbach Galleries, 15 East 51st St.**—Exhibition of an XVIIIth century Aubusson tapestry, an XVIIIth century petit point pole screen and painted leather six-fold panel screen.

**Rosenbach Galleries, 202 East 44th St.**—Antiques and decorations.

**Paul Rosenberg & Company, Inc., 647 Fifth Ave.**—Modern French paintings.

**Schwartz Galleries, 517 Madison Ave.**—Sporting and marine paintings by various artists.

**Scott & Fowles, 680 Fifth Ave.**—XVIIIth century English paintings and modern drawings.

**Jacques Seligmann Galleries, 3 East 51st St.**—Paintings, tapestries and furniture.

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.**—Works of Art.

**Silberman Gallery, 133 East 57th St.**—Paintings, objects of art and furniture.

**Marie Sterner Galleries, 11 East 57th St.**—Exhibition of paintings by Menkes, to May 16th. Twenty watercolors by Leon Carroll, May 10th to 24th.

**Valentine Gallery of Modern Art, 43 East 57th St.**—Summer exhibition of paintings by Matisse, Picasso, Derain, Dufy, Segonzac and others.

**Van Diemen Galleries, 21 East 57th St.**—Old masters.

**Vernay Galleries, 19 East 54th St.**—Exhibition of furniture, paneled rooms, porcelain, silver, sporting prints and needlework.

**Weyhe Gallery, 794 Lexington Ave.**—Drawings and lithographs by William Littlefield and sculpture by Harold Cash, to May 15th.

**Wildenstein Galleries, 647 Fifth Ave.**—Old and modern French masters.

**Women's Organization of Central Synagogue, 35 East 62nd St.**—Peace Poster Exhibition.

**Yamanaka Galleries, 680 Fifth Ave.**—Works of art from Japan and China.

**Howard Young Galleries, 634 Fifth Ave.**—Exhibition of XVIIIth century English portraits, through May 17th. Portraits by Edouard Cucuel, to May 15th.

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## ETCHINGS IN CHRISTIE SALE

LONDON.—Early English engravings, sporting prints and original etchings realized £3,980 at Christie's on April 16th. Among the etchings two by Anders L. Zorn—"Dagmar" and "Cercles d'eau"—fetched 48 guineas and 38 guineas (both bought by McDonald); Tewkesbury Abbey, by Sir D. Y. Cameron—125 guineas (Ross), and Dinant, by the same artist—60 guineas (Colnaghi). The sporting prints included a set of four fox-hunting scenes in colors, after H. Alken, by H. Alken and G. Hunt—240 guineas; another set of four fox-hunting

scenes, after G. Morland, by E. Bell—180 guineas (both bought by W. Sabin); the Leicestershire Covers, after H. Alken, by T. Sutherland—a set of four—230 guineas (F. Sabin). Among the other color prints were: Hyde Park Corner, after J. Pollard, by R. and C. Rosenberg—130 guineas; the Elephant and Castle on the Brighton Road, after J. Pollard, by T. Fielding—135 guineas; North Country Malls at the Peacock, Islington, after J. Pollard, by T. Sutherland—100 guineas (all three bought by Messrs. Ackermann); West Country Malls at the Gloucester Coffee House, Piccadilly, after J. Pollard, by C. Rosenberg—80 guineas; and the Leicestershire, after J. Dean Paul—a set of four—120 guineas (both bought by Messrs. Agnew).

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